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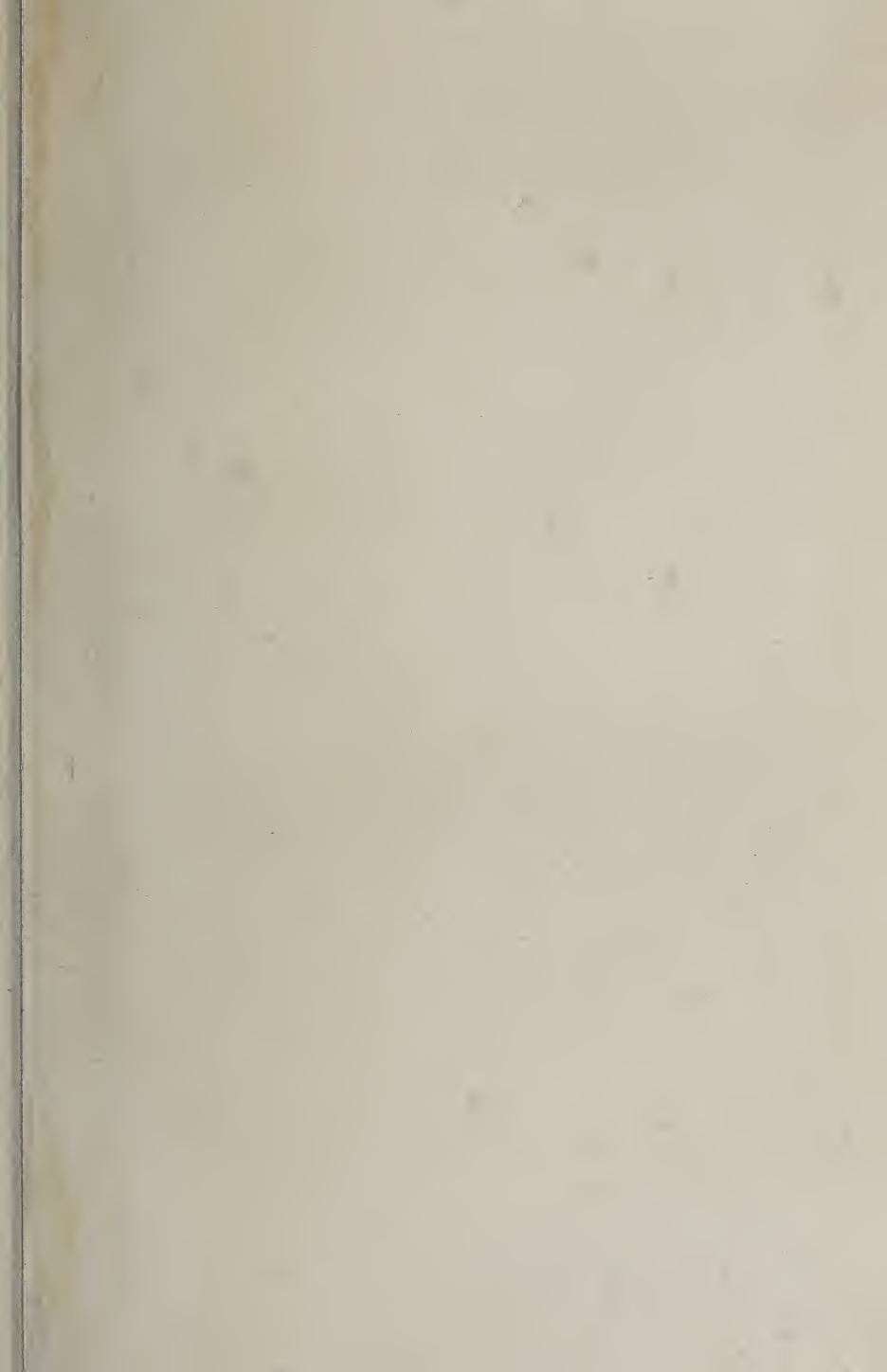
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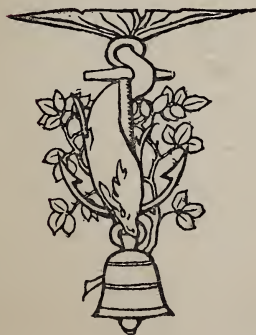
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PREFACE

DURING the first half of the present century those who visited and examined collections of Early Netherlandish Paintings were like explorers voyaging on a wild and unknown ocean without a chart; some of them making careful observations, and jotting down on their maps any land of the existence and extent of which they had acquired certain proof, and noting its characteristic features; others, however, in their eagerness to make discoveries quickly, and to acquire renown, mistaking sandbanks and rocks seen through the mists for hitherto undiscovered countries, giving them names, dilating in elegant language on their beauties, and for a time obtaining the reputation of having added to the world's knowledge.

So has it been with the history of the Early Netherlandish School of Painting. Dates in the biographies of a certain number of painters have been fixed, details of their lives ascertained, and the authorship of a score or two of paintings established beyond doubt by the patient researches of De Laborde, Pinchart, Van Even, and A. Wauters; whilst others, such as De Busscher, Michiels, A. J. Wauters, E. Baes, and C. Hasse have unwisely put forth statements which, too readily

accepted as facts, have done more than anything else to retard the clearing up of the history of the school, and it will probably be a long time before many of these errors disappear from popular histories and dictionaries. Especially has this been the case with the history of painting at Ghent, and M. Victor van der Haeghen has rendered an immense service by proving that not only several hundred artists who were said to have flourished in that town never existed, but that a number of documents concerning the Van Eycks and their pupils were forgeries — accepted, no doubt, in good faith by De Busscher, and published as being of undoubted authenticity.

The author of the present volume spent considerable time during several years in making researches in the archives of Belgium and Holland, and was able to restore to history, in addition to a number of other artists, five painters of talent who had been entirely forgotten, and whose works were attributed to others : Albert Cornelis, Gerard David, Adrian Isenbrant, John Prevost, and James van Coornhuuse. Besides this he rectified numerous points in the biographies of the Van Eycks, Peter Cristus, and Hans Memlinc. Then came a period when he had to abandon this work of research, and to devote his entire time to doing his utmost to reduce the chaotic state of things in the National Art Library at South Kensington into something like order, and to make the existence of treasures hidden away there known and accessible to students.

Compelled to abandon that work ere it was finished, he is now again devoting a portion of his time to the study of the Early Netherlandish Painters, and he hopes to be able to be of some use in this way to students.

The present volume includes the biography and an account of the work of Hans Memlinc, who, after the Van Eycks, is the most distinguished master of the Early Netherlandish school. It will, the author hopes, be found an interesting contribution to the present series of monographs; the biography is, he believes, more accurate than in any work yet published. The date of a number of paintings has been established, and the persons for whom they were executed identified; others, attributed to Memlinc on what appear to be insufficient grounds, have been rejected and the reasons for so doing given.

One document only, discovered at Saint Omer's by Father H. Dussart, has been added to those previously unearthed by the writer in the archives of Bruges, and this establishes beyond doubt the exact date of Memlinc's death and the place of his burial, which he had already stated to be probable. It also tends to favour one rather than the other of the two possible localities whence the name of Memlinc, by which the master is now known, was derived. The identity of the man whose portrait is in the Van Ertborn collection at Antwerp has also been discovered by Mr. A. J. Wauters.

It only remains for the author to express his thanks to M. L. Gilliodts, M. M. Van de Walle, and Mr. Lescrauwaet of Bruges for information as to the brethren and sisters attached to the Hospital of Saint John and the Hospice of Saint Julian in that town, and to Mr. Everard Green, *Rouge Dragon*, for notes on armorial bearings.

CLAPHAM,
December 1900.

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MEMLINC

CHAPTER I

BIOGRAPHICAL

FOR all lovers of early Netherlandish art the quaint town of Bruges is full of interest. Its attractions may not vie with those of the great and magnificent cities of Europe, but still it has a charm of its own—a charm which finds its way to the hearts of such as love picturesque beauty. Its ancient buildings, of which so many still remain, serve to bring before our imagination the Bruges of yore, in the days when traders from every land congregated within its walls to dispose of their wares; for in the fourteenth and fifteenth centuries this was the great market centre of the Hanse towns, the home of merchant princes. The streets bore witness to the wealth and prosperity which here abounded; the squares were adorned with fountains, the bridges with statues in bronze, the public buildings and many of the private houses with statuary and carved work, the beauty of which was heightened and brought out by gilding and polychrome; the windows were rich with storied glass, and the walls

of the interior were decorated with paintings in distemper or else hung with gorgeous tapestry.

All this is now changed. Bruges no longer ranks as a place of wealth or commercial importance; its population has dwindled to one-third of what it was in the fifteenth century; several of its important public buildings have been destroyed, and only two of its merchant palaces remain, so that we can form but a faint idea of the olden splendour of the city. Moreover, a vast number of the paintings and other art treasures which it once possessed have during the past three centuries been exported by the Spaniards, destroyed by Calvinist iconoclasts or French revolutionists, and sold to picture and curiosity dealers of all nations. Vaernewyck, writing in 1574, attests that at that time the houses of Bruges were filled with paintings by Memlinc and other great artists; these are now scattered throughout the world, and Bruges has only preserved a relatively small number, six of which are authentic works of the great master who forms the subject of this volume.

The prosperous state of the city was favourable to the growth and development of the fine arts. We possess but few details concerning the painters who worked here during the thirteenth and fourteenth centuries. The archives show that most of the artists of that period came from the country lying between the Rhine and the Scheldt, and they are designated by three different titles, according as they were simple

painters, painters of armorial bearings (which formed an important branch of work at that time), or executors of mural paintings. Only one mural painting of the fourteenth century is still extant in Bruges—viz. a full-length figure of Saint Louis on a background of black and white foliage, painted about the year 1340, and discovered in 1874 beneath the whitewash in the Church of Our Lady.

In painting on panels the method commonly employed was the ancient one of *tempera*. The vehicles used were viscid and siccative matters, such as white of egg and gum, in more or less quantity, with the addition of honey, vinegar, or beer to render them sufficiently fluid. The painting was finished off with a coating of coloured varnish, which had the two-fold advantage of giving tone and vigour to the subject and of preserving the *tempera* from the effects of the atmosphere.

An example of a panel executed according to this method is preserved in the Church of Saint Saviour at Bruges. It dates from the end of the fourteenth century, and represents the scene of Calvary, with Saint Katherine and Saint Barbara on a background of tooled gold. This picture has by no means the finish of the school of the fifteenth century, but looking at it carefully, one cannot fail to be struck by its realistic character, which is the more interesting considering its date. The figure of the Redeemer is long and thin, the drawing of the hands and feet, as well

as of the details generally, being faulty. The female figures are not wanting in expression, elegance, or simplicity of pose, and their heads, particularly that of the Virgin, are fine, with regular features. But the men are less well drawn; one of the soldiers is almost trivial, and is placed in an awkward, constrained attitude. The drapery of the Virgin is well arranged. The fingers generally taper to a disproportionate length, and are badly modelled. The rendering of the flesh colour is pallid and almost opaque—a fault which occurs in most Netherlandish pictures of the period. The copious and vivid colouring of the draperies is a feature of the Netherlandish school, and in such portions of the picture it would seem that oil has been made use of, but possibly they were retouched at a later though remote date. The author of this picture is unknown, but may perhaps be John Coene, who, in 1388, painted a picture of the “Last Judgment” for the council room in the Town Hall, or Peter De Deckere, a native of Axel, who settled in Bruges in 1407, and amongst other works executed a triptych representing the Birth of Christ, the Circumcision, and other scenes, which long adorned the altar in the council room.

Bruges does not appear to have been the birthplace of any artist of note, but during the first half of the fifteenth century many were attracted thither, no doubt by the wealth of its inhabitants, and the facilities there afforded for a ready sale of works of art. Amongst these may be mentioned Arnold upen Diic,

a native of Duisburg in Guelderland, William van Beringhen, who hailed from Maastricht, John van den Driessche and William van Tongeren, of Tongres. But the best known of them all, and the first of these of whom we still possess authentic works, were Hubert and John van Eyck. The former was here early in the century, but settled in Ghent; the latter dwelt in the town in 1425, from May to August, and from 1431 until the day of his death, July 9th, 1440. We have certain knowledge of only one pupil of the Van Eycks, Peter Cristus, a native of Baarle, near Tilburg, who settled here, and died in 1473.

Of none, however, of all the celebrated men who made this town their home has Bruges more reason to be proud than of the subject of this notice, Hans Memlinc. Yet, a century after his death, the town which he had enriched with his masterpieces had so completely forgotten him that Charles van Mander, when preparing his biographies of Netherlandish painters, could only learn that he was in his time a celebrated master, who flourished before the time of Peter Poerbus—that is, before 1540. Thus matters remained until, in the middle of the last century, a French author who travelled through Belgium took it into his head, *more Gallico*, to invent an absurd legend, to which each succeeding writer added a fresh detail. In the seventeenth century there was a tradition at Bruges, recorded in a manuscript written by Canon James De Damhouder, that Hans Memlinc

painted a picture for the Hospital of Saint John, in that town, out of gratitude for the services rendered to him by the brethren attached to that institution. Such was the foundation—the only point which can have any truth—of the legend published by Descamps in 1753, to which Viardot and Alfred Michiels added details so ridiculous that one may well think that a little reflection would have sufficed to cause them to be rejected by anyone endowed with common-sense. Hédouin in 1847, Crowe and Cavalcaselle in 1857, and Waagen in 1860, were, I believe, the first to express their disbelief in the story.

It was not until 1861 that the pious Christian artist, who had been represented as a sick, wounded soldier, as a drunkard and a debauchee, was rehabilitated, thanks to the documents unearthed by me in the municipal and episcopal archives of Bruges.

Much has been written as to the origin of his family, and the correct manner of spelling his name, whether with an initial H or M, and a final C or G. The first point is now settled beyond doubt; the second still remains an open question. His name occurs forty-nine times in contemporary written documents in the archives of Burges; thirty-two times with the termination INC, fifteen with YNC, once with YNCGHE, once YNGHE, never ING, which ending is not met with in contemporary Netherlandish family names.

As to the origin of the painter's family, in a notice I wrote for the Arundel Society in 1865, I said: "The

date and the place of Memlinc's birth are alike unknown. He may have derived his name either from the village of Mümling or Mömling, situated on a river of the same name, a few miles from Aschaffenburg, in Germany, or from Memelynck, near Alkmaar, in North Holland." Further researches led me to believe that the family had probably emigrated from the latter, when in 1426 it was taken by the Kennemaren, and had settled in Guelderland. In the second half of the fifteenth century a number of natives of that duchy settled in Bruges, several coming from Deutichem and from Duisburg. Already, in 1478, Memlinc, at Bruges, was in close connection with one of these, the miniaturist William Vrelant; and one of the guardians of his children, when he lost his wife in 1487, was Dirk van den Gheere, a goldsmith from Deutichem, who had settled in Bruges in 1471. As, according to the laws then in force, the guardians were invariably chosen from the next-of-kin, I thought it advisable to make further research. At Deutichem I found that, unfortunately, the earliest registers in the archives did not extend further back than 1524 (I afterwards discovered an earlier one in the library of the late Mr. Bragge at Sheffield), but found no mention of the name, though I was struck with the very large proportion of families whose names ended in "inck."

In 1889 a Belgian Jesuit, Father Henry Dussart, discovered in the public library at Saint Omer, in a manuscript by the historian James De Meyere, a

number of extracts from a diary kept from 1491 to 1498 by Rumwold De Doppere, an ecclesiastical notary and clerk of the chapter of Saint Donatian at Bruges. Among the entries of the year 1494 the following occurs:—"On the 11th of August died at Bruges, master John Memmelinc, then considered to be the most skilful and excellent painter in the whole of Christendom. He drew his origin from the ecclesiastical principality of Mainz (*Oriundus erat Magunciacus*), and is buried at Saint Giles'," no doubt in the churchyard where John Prévost, Lancelot Blondeel, and a number of other painters found their place of rest. This discovery reopens, but certainly does not settle, the origin of the family; his parents may have removed from Guelderland to the neighbourhood of Mainz. If they were natives of Mainz, the choice of his children's guardian remains to be accounted for. In either case, as he settled in and became a citizen of Bruges, where the Netherlandish termination of his name was adopted, the form Memlinc should be adhered to.*

The date of Memlinc's birth is not known, but it was probably between 1430 and 1435. He most likely served his apprenticeship under some painter of Mainz or of Köln. I am indeed convinced that he must have worked in the latter city as a journeyman, and probably during a considerable period before coming into

* It is probable that he only assumed the name of Memlinc when he acquired the right of citizenship at Bruges, and that prior to that he had been known by a patronymic, or as Hans the painter.

the Netherlands. Vasari and Guicciardini both mention him as a pupil of Roger de la Pasture (van der Weyden) of Tournay, who settled in Brussels in 1435, and died in June 1464; but as Roger went to Rome in 1449, and did not return until late in the following year, Memlinc cannot have entered his service before, at earliest, the autumn of 1450, and it is most probable that he did not do so until even later. When he came to Bruges we know not, but in all probability in or before 1467. In that or the following year he no doubt painted the portrait of the medallist Nicolas di Forzore Spinelli of Arezzo, now in the Van Ertborn collection at Antwerp, as also a triptych for Sir John Donne, now at Chatsworth. Spinelli was during that year in the service of Charles the Bold as seal engraver, and Donne was probably one of the Yorkists who came to Bruges for the marriage of Charles and Margaret of York.

It is therefore fairly certain that Memlinc came to Bruges in or before 1467, and that he was already a master-painter. His name does not appear in any guild register that has been preserved, so that we do not know where he proved himself to be qualified to practise his art as such. Owing, doubtless, to his being in the employ of Charles the Bold he was not obliged to join the Bruges guild when he settled in the town.

The following dates may be relied on as accurate; they comprise, I believe, all that can be so described:—

- 1470-80. During this decade Memlinc married Anne, daughter of Louis De Valkenaere.
1478. The altar-piece painted for the illuminator William Vrelant, presented by him to the guild of Saint John and Saint Luke (Stationers and Illuminators), and placed in their chapel at the Austin Canons' Church of Saint Bartholomew, commonly called the Abbey of Eeckhout. Now in the Royal Gallery at Turin.
1479. The triptych painted for Brother John Floreins, having for its principal subject the Adoration of the Magi, completed.
1479. The altar-piece of Saint John's Church, attached to the Hospital, completed.
- 1480, before Easter (April 2). The altar-piece painted for Peter Bultinc, presented by him to the guild of the Tanners, and placed in their chapel in the Church of Our Lady. Now in the Gallery at Munich.
- 1480, May, or even earlier. A large stone house—*domus magna lapidea*—in the street leading from the Flemish bridge to the ramparts, with two smaller adjacent houses, purchased by Memlinc, then a well-to-do citizen. Out of the 247 wealthiest, 106 were taxed at the same amount as he, and only 140 at higher rates.
- 1480, May 8. John Verhanneman inscribed as apprentice of Memlinc in the register of the guild of Painters.

1480. The shutters of the Stationers' altar-piece, painted on the inner side at the expense of the guild, completed and placed. These are lost.
1480. The portraits of William Moreel and his wife painted. Now in the Museum at Brussels.
1480. The portrait of Mary Moreel, daughter of the above, as the Sibyl Sambetha, painted. Now at Saint John's Hospital, Bruges.
1483. Passchier van der Meersch, natural son of a priest of the same name, inscribed as pupil of Memlinc in the register of the guild of Painters; he died in 1501.
1484. Interior of the altar-piece of the Moreel chantry completed. Now in the Museum of the Academy at Bruges.
1487. Death of Memlinc's wife.
1487. Diptych painted for Martin van Nieuwenhove. Now at Saint John's Hospital.
1487. Portrait of a man. Now in the Offices at Florence.
1489. October 21. The "Shrine of Saint Ursula" being completed, the relics for which it was prepared deposited therein by Giles De Bardemaker, Bishop of Sarepta.
1491. Polyptych altar-piece of the Greverade chantry in the cathedral at Lubeck completed.

As to Memlinc's life and work after 1491 we have no information. As has been already stated, he died on the 11th of August 1494, and was buried in the .

churchyard of Saint Giles. He left three sons, John, Cornelius, and Nicolas, who were still minors—that is, under twenty-five years of age—on 10th December 1495, when their guardians brought into court the sum of 10*l* gr. in cash, amount realised by the sale of their father's chattels. The houses and land which they inherited, and on which there were various annual charges, amounting in all to 1*l*, 9*s*. 10*d*. gr., passed in 1509 into the hands of another painter, Louis Boels, who was dean of the guild in 1513, and died in 1522.

CHAPTER II

AUTHENTIC WORKS

THE earliest pictures which can with certainty be ascribed to Memlinc are the portrait of Nicolas Spinelli and the triptych of the Donne family. Spinelli, born in 1430, was in 1467 and 1468 in Flanders, in the service of Charles the Bold as seal engraver, and probably in Bruges, where members of the family were residing. In 1474 he was back in Florence; in 1493 he left Italy and settled in Lyons, where he died in 1499. His portrait, formerly in the possession of Baron Denon, was, at the sale of his collection in 1826, purchased by M. van Ertborn, who bequeathed it to the Museum at Antwerp. It is a bust; the face, in three-quarters, turned towards the left, is that of an energetic, full-blooded Italian of from thirty-five to forty years of age, with black hair escaping in long thick curls from under a black cap. He wears a black close-fitting dress, with white linen round the neck, and in his left hand holds, so as to show the entire face, a coin with a profile head of the Emperor Nero with this inscription: NERO CLAVDIUS CÆSAR AVGVSTVS GERMANICVS TRIBVNICIA POTESTATI IMPERATOR. The background is a charming, well-wooded, sunny

landscape traversed by a stream on which are two swans ; on the farther side is a man on a white horse, and on the near bank to the left a palm tree, probably introduced to signify that the person represented was an Italian.

The triptych of the Donne family is a fine work, and is by itself a sufficient proof that Memlinc must have practised his art for a considerable time prior to its execution. The centre panel represents a group of nine figures—the Blessed Virgin and Child, with attendant angels, the donors and their saintly protectors in a spacious open gallery, the columns of which have their capitals adorned with armorial escutcheons bearing, one, *azure*, a wolf salient *argent*, langued *gules*, Donne ; the other, per pale, 1, Donne ; 2, *argent*, a maunch *sable*, Hastings.

The Virgin, very dignified, and deep in meditation, is enthroned on a brass faldstool beneath a canopy with a cloth of honour of rich brocade, her feet resting on an oriental carpet. With her right hand she supports the Divine Infant seated on her lap, while she holds in her left the Book of Wisdom, on the leaves of which the Child's left hand rests, though He is looking away from it and stretching out His hand towards the angel on the right, who has ceased playing his violin and is holding up a rosy apple, his face beaming with joy at having attracted the Child's attention. On the left, another angel in a girded alb is playing on a portable organ. Beyond



Hanfstängl photo]

[Duke of Devonshire's Collection, Chatsworth

THE BLESSED VIRGIN AND CHILD, WITH ANGELS, SAINTS AND DONORS
(Centre of Triptych)
c. 1468

these Saint Katherine and Saint Barbara are presenting the donor, Sir John Donne, and his wife and daughter; the latter kneels behind her mother. Farther off, on the shutters, Saint John the Baptist and Saint John the Evangelist, both standing: the one pointing to the lamb he bears on his left arm; the other making the sign of the cross over the poisoned cup. The background of the entire composition is formed by a most pleasing sunny landscape, in which are seen a winding river with swans, a water mill, with the miller carrying a sack of corn into his house, and, close behind him, an ass; farther away to the right a man is crossing a bridge, at the head of which is a tower; still farther off are a man on horseback, a cow, and a round tower; on the left, beyond the river, are a meadow with a bull, and a man in red, on a white horse, about to enter a wood. In the background of the right shutter, close to one of the columns, a man—supposed by some to be Memlinc himself—is looking in and gazing at the group in the centre. Between the columns on the left shutter is seen a court with a gabled wooden gatehouse at the farther end, and on a low wall in front of it, a peacock.

On the exterior of the shutters are grisaille figures in niches: Saint Christopher holding a blossoming staff, and bearing on his shoulders the Divine Child, who stretches out His hand to bless Saint Anthony, represented on the other panel with a book and bell in his right hand, a staff in his left, and a hog at his side.

The Virgin and Child, the angels and saints, are good examples of types to which Memlinc long adhered; the Babe on the Virgin's lap is most skilfully painted and quite true to nature; the Child on Saint Christopher's shoulder is also excellent. Especially fine and full of expression are the portraits of the donor, Sir John Donne, and his wife Elisabeth, third and youngest daughter of Sir Leonard Hastings by his wife Alice, daughter of Thomas, Lord Camoys; both wear the badge of Edward IV., the collar of roses and suns, to the clasp of which is appended the white lion of the house of Marche. Every detail of the dress and ornaments of the figures is finished with wonderful delicacy, as is also the landscape. As a composition, however, the picture in the interior has one defect, derived, doubtless, from Roger de la Pasture, noticeable in a less degree in several of his later pictures. In aiming at perfect symmetry and at the individualisation of each figure he has failed to express the relation between them: the two Saints John especially seem as if most carefully posted to balance each other, and as a consequence are wanting in life; the donors and their daughter, admirable and true to nature, kneel wholly absorbed in prayer to the Virgin and Child, whose presence they only mentally realise.

The donor of this picture, Sir John Donne of Kidwelly, County Caermarthen, son of Griffith Donne and Janet Scudamore, married Elisabeth, daughter of Sir Leonard Hastings of Kerkby, and sister of William,



Hanfstängl photo

[Duke of Devonshire's Collection, Chatsworth

ST. JOHN THE BAPTIST AND ST. JOHN THE EVANGELIST
 (Inside of Shutters of Triptych)
c. 1468



first Lord Hastings, Lord Chamberlain of Edward IV. Sir John was slain at the battle of Edgecote, 26th July 1469. This triptych must have been painted between 1461, when Edward adopted the badge which Sir John and his wife are wearing, and 1469; probably in 1468, when a number of Yorkists came to Bruges to assist at the wedding of Charles the Bold and Margaret of York. Besides the daughter represented in the picture, Sir John had two sons, Edward and Griffith. Had the triptych been painted in England they would no doubt have been represented kneeling behind their father. We may therefore feel pretty certain that Memlinc was at this time in Bruges, and that he then—if not previously—became acquainted with the principal artists who were summoned from Tournay, Brussels, Louvain, Valenciennes, Cambray, Arras, Douay, Lille, Ipres, Audenarde, and Ghent to the Flemish capital to paint the decorations which on that occasion were carried out on an unusually splendid scale. Among them were James Daret and Philip Truffin of Tournay, Livin van Lathem of Brussels, Daniel De Rycke and Hugh van der Goes of Ghent. The last had only quite recently—5th May 1467—been admitted as free-master into the guild of Saint Luke at Ghent.

The gallery at Munich contains a small panel falsely signed H. V. D. GOES 1472 by an ignorant forger. It bears a figure of Saint John the Baptist seated on a rocky bank overgrown with herbage and moss. He is clad in camels' hair, with a red mantle knotted over

his right shoulder, and turns slightly to the left, pointing to the lamb reposing on the turf at his side. In the background to the right is a grove of trees with a little stream at which a deer is slaking its thirst; to the left are rocks of rather ugly form. The composition is most carefully painted, and very delicately finished. It is probably the dexter leaf of a diptych formerly at Padua in the possession of the well-known humanist, Peter Bembo, which is thus described by the anonymous writer edited by Morelli. "Padova. In casa di M. Pietro Bembo. El quadretto in due portelle del S. Juan Battista vestito, con l'agnello, che siede in un paese da una parte, e la nostra Donna con el puttino dall' altra in un altro paese; furono de man de Zuan Memeglino, l'anno 1470, salvo el vero." The description clearly fits this panel, which is undoubtedly one of Memlinc's early works. The date assigned to it may possibly have been on the frame of this or the other leaf, which is unfortunately lost.

In the Louvre at Paris is an exquisite little diptych painted about the year 1475, the leaves of which, long separated, have lately been happily reunited. On the dexter leaf the Blessed Virgin is represented seated in the foreground of a meadow enclosed by bushes and trees. Immediately behind her is a trellis covered with red and white roses. She supports with both hands the Infant Jesus, who, bending forward, places the bridal ring on the third right-hand finger of Saint Katherine, who is seated on the right, in the immediate



Hanfstängl photo]

[Duke of Devonshire's Collection, Chatsworth

ST. CHRISTOPHER AND ST. ANTHONY
 (Outside of Shutters of Triptych)
 c. 1468

front, her left hand resting on a book lying open on her lap. Opposite her is Saint Barbara holding an open book, but with her eyes fixed on the Divine Babe; behind her, her usual emblem, the tower. To the right of Our Lady, beyond Saint Katherine, are Saint Agnes with her lamb, and Saint Cecilia playing on a portable organ. Facing them are Saint Margaret with the dragon she has overcome, and Saint Lucy holding a dish in which are two eyes. High up in the sky are three musical angels.

On the other leaf, the donor, John Du Celier, a member of the guild of merchant grocers, in a robe lined with fur, is kneeling on the turf, his hands joined in prayer. Behind him stands his patron, Saint John the Baptist, pointing to Our Lord, whilst his left hand rests on his client's shoulder. The foreground is covered with richly varied vegetation, amidst which the characteristic leaves of the plantain, dandelion, and daisy are prominent. A broad belt of trees, in front of which a winding stream flows towards an islanded sea in the distance, separates the principal scene from those in the background. On a hill to the left, Saint George on horseback at the foot of a rock is thrusting his lance down the throat of the dragon, an episode full of life. Farther off, on an island to the right, is seen Saint John the Evangelist seated with a book lying open on his lap, looking up at the Apocalyptic vision of the woman clothed with the sun, with the moon beneath her feet, giving the Child, to which she

has just given birth, to an angel, and over against her the seven-headed dragon.

The foreground, boldly painted with a full brush, contrasts with the transparent tones of the flesh tints and draperies; some of the accessory details, very lightly painted, have almost disappeared: for instance, the hare and deer feeding in the wood beyond the Baptist, the angel musicians, and the angel and dragon. The figures of the virgin saints are slender and graceful, and the expression of their faces, very varied and executed with minute precision, is charming; the donor is evidently a careful study from life. At the foot of the second leaf, just beneath the donor, is an escutcheon charged with his arms: quarterly, 1 and 4 *gules*, two bends *or*, on a canton of the field a bend embattled and counter-embattled *argent*, Du Celier; 2 and 3 *argent*, on a chevron between three martlets *sable* as many escallops *or*, Van der Woestine; over all, on an escutcheon of pretence quarterly, 1 and 4 *or*, a cross *sable* Gruuthuuse, 2 and 3 *gules*, a saltire *argent*, Van der Aa; crest, on a helmet wreathed and mantled *gules* and *or*, a stag's head *proper*.

The figures of Saint John the Evangelist and Saint George were probably introduced in memory of the donor's father, John Du Celier, a member of the council of Flanders, and his brother George.

The gallery at Turin possesses one of Memlinc's early works, painted for his friend and neighbour, the miniaturist William Vrelant, who gave it in 1478 to



Anaïson photo

THE PASSION OF CHRIST

1478

[Turin Gallery]



Anderson photo]

[Turin Gallery

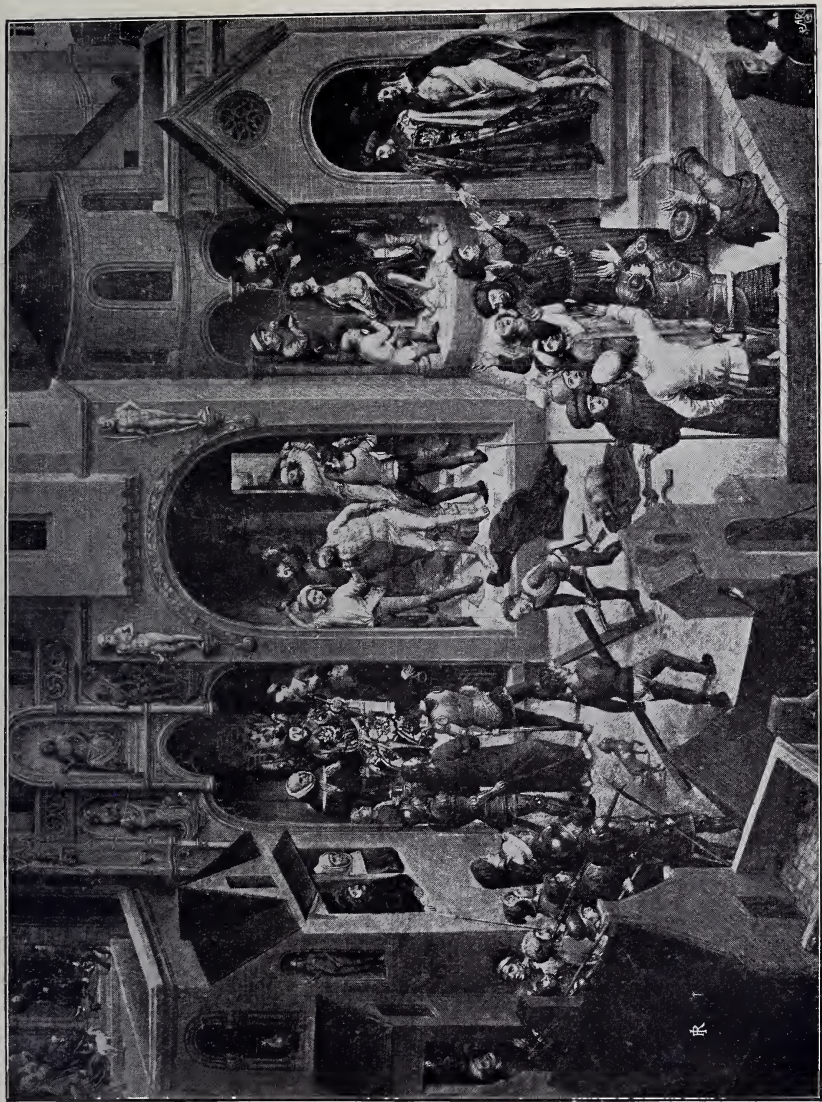
THE BETRAYAL OF CHRIST—PORTRAIT OF WILLIAM VRELANT
(From the Passion Picture)
1478



the guild of Saint John and Saint Luke (Stationers). It adorned the altar of their chapel in the Church of Saint Bartholomew, belonging to the Austin Canons of the Eeckhout, until 1619, when it was removed to a side wall, and five years later was sold to make room for an organ. Later on it came into the possession of the convent of Friar Preachers at Bosco, near Alessandria in Piedmont, and at the end of the last century was saved from the French, and subsequently presented to the king.

On this panel, which is only 55 centimetres high by 90 broad, the whole story of the Passion is portrayed, the various scenes being separated from one another chiefly by means of buildings, intended to represent Jerusalem, and outside its enclosing walls, by rocks and hills. Commencing in the background, on the right, the first scene represented is Our Lord's triumphal entry into Jerusalem; next, almost on a level with this, but more towards the centre of the picture, Christ is casting out of the temple those who bought and sold therein; below these, about half-way down the panel, are represented the Last Supper, and Judas conferring with the priests as to the betrayal of Christ. Lower down on the extreme left, in the Garden of Olives, separated by a moat from the city walls, is the Agony in the Garden with the three Apostles asleep. A multitude of armed men, who have come out through a postern gate, are hurrying up to the foreground where Judas is in the

act of kissing Our Lord, whilst Peter, with uplifted sword, is about to strike Malchus, who, dropping the lantern with which he has guided the troop, has fallen back on one knee. The middle of the panel is occupied by the following scenes, represented as taking place in porticos opening on to a courtyard : Christ brought before Pilate, whose wife is urging him to attend to her request ; the scourging at the pillar ; the crowning with thorns and mocking ; Christ before Herod, and the *Ecce Homo*. In the courtyard the cross is being prepared by two men, whose garments, lying on the ground, are guarded by a dog. The procession to Calvary is next seen wending its way through a gateway of the palace in the centre of the foreground, and out through the city gate, on the left, beneath which are grouped the Blessed Virgin, Saint John, and the holy women. Just outside, Simon of Cyrene is raising the cross, beneath the weight of which Our Lord has fallen, at the foot of the hilly road winding round the city walls. This road leads up to the middle of the background, where are represented three more scenes : the nailing to the cross, the death of Our Lord, and the taking down from the cross. On the left, about half-way down, is pictured the Entombment ; on the extreme left, Christ delivering the just from Limbo ; higher up, the Resurrection, and Christ appearing to Mary Magdalene ; the upper corner being occupied by a well-wooded, hilly landscape. In this picture, as in those by Hubert van Eyck, very little sky is seen. In



Anderson photo

THE SCOURGING OF CHRIST
(From the Passion Picture)
1478

[Turin Gallery]



Anderson photo]

[Turin Gallery

CHRIST BEARING HIS CROSS—PORTRAIT OF MARY, WIFE OF W. VRELANT
(From the Passion Picture)

1478

the corners of the immediate front, Vrelant and his wife are represented kneeling in prayer.

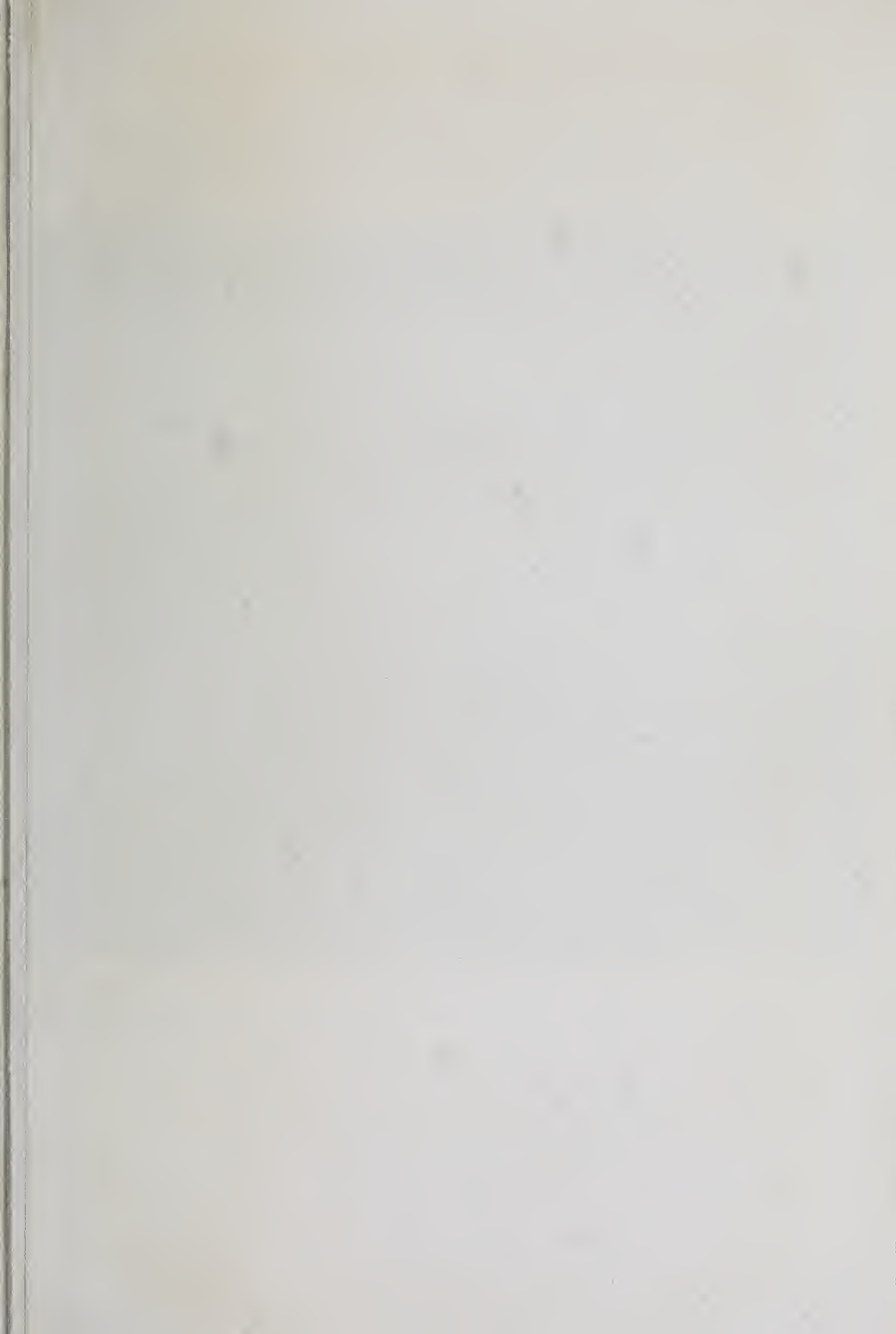
This is a most remarkable work; taken as a whole, the composition surprises us by the talent with which Memlinc has grouped the consecutive scenes of the Passion, which seem to fall quite naturally into the positions they occupy, while each scene viewed separately excites one's admiration by the wonderful delicacy with which every detail is finished. There are in all considerably over two hundred figures of men and women, besides horses and dogs, on every one of which he has lavished the most loving care. The colouring is brilliant and harmonious, and the manner in which he has relieved the architecture with statues and groups of sculpture, and imparted life and light by the introduction of birds and other animals, is most skilful. The portraits of the donors are truly wonderful, and must have excited the admiration of Vrelant, himself a miniaturist and illuminator of talent, to whom Memlinc may have wished to prove the superiority of oil over water-colours.*

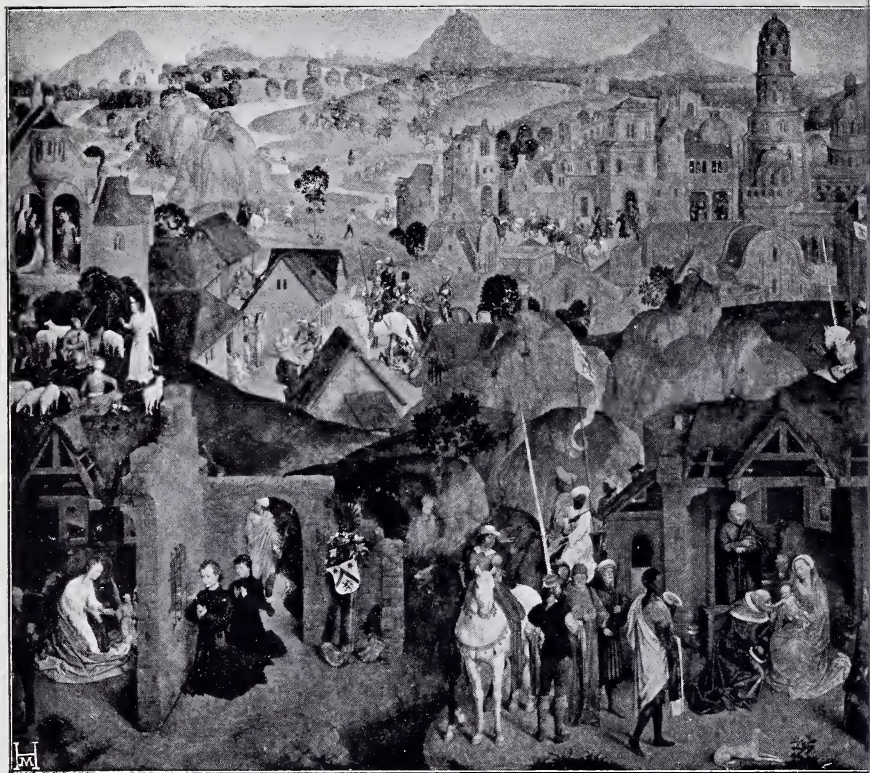
Some time before Easter 1480 Memlinc completed another even finer picture, for a wealthy citizen of Bruges named Peter Bultinc, who presented it to the

* A slightly enlarged sixteenth-century copy of this picture, which in 1637 belonged to Peter van Nieuwmunster, was in the loan exhibition of early masters (Catalogue No. 17 *bis*) at Bruges in 1867; it then belonged to the late Mr. Florimond Van de Poele of Schelderode.

guild of Tanners, of which he was a member. It adorned the altar of their chapel in the Church of Our Lady until 1764, when it was removed to the house of the dean, who a few years later sold it to a picture-dealer at Antwerp; after having changed hands several times, it was finally acquired from the brothers Boisserée for the Gallery at Munich.

The chief subject dealt with in this picture is the story of the Manifestation of Our Lord to the Gentile world, represented by the three Wise Men of the East, who, guided by a star, were led to adore Our Lord at Bethlehem. However, although the greater portion of the panel is occupied by incidents of their story, we find depicted both on the right and left various other scenes from the life of Our Lord, in all of which the idea which guided the painter would seem to have been the emphasising of the Divine Revelation to mankind in the great mystery of the Incarnation. Hence the title, "The Light of the World," seems to be by far the most appropriate for this picture, which was painted for the eastern chapel of the Church of Our Lady. That of "The Seven Joys of Mary," by which it is more generally known, is quite misleading. Apart from the fact that two of these Joys, the Visitation and the Finding of the Child in the Temple, are not represented here at all, it is clear, from the care with which the details of the story of the Magi are represented, that the Blessed Virgin is by no means the chief personage in the picture. On the other hand, it





Hanfstängl photo]

CHRIST, THE I



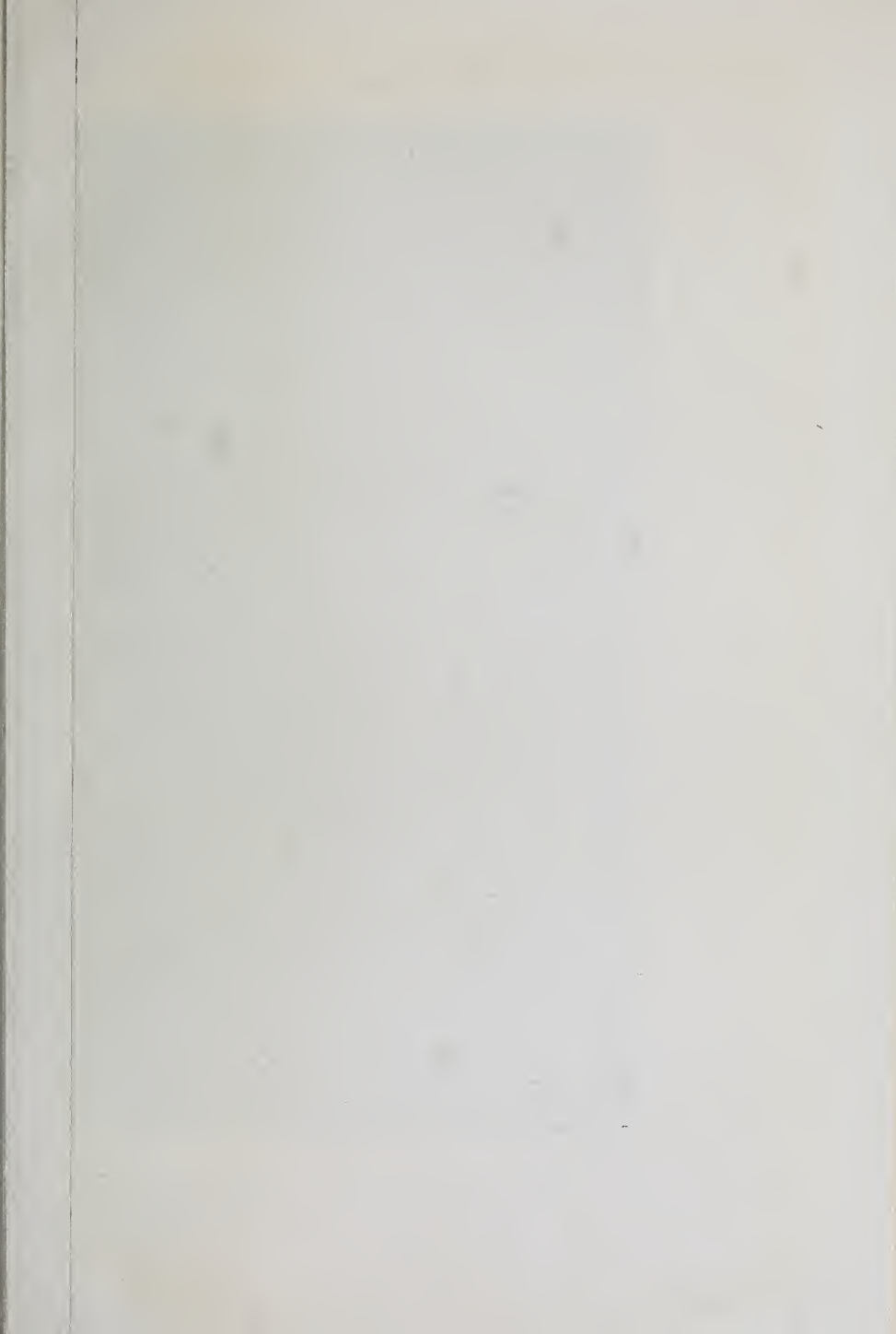
[*Munich*

THE LIGHT OF THE WORLD

may be urged that the two scenes of her Death and Assumption, which conclude the series, hardly fit in with the title of "Christ, the Light of the World." Yet it requires no great stretch of the imagination to make the whole harmonise, and to take these two subjects as typical representations of the fact that, as Our Lord is the light of the faithful through life, so will He be in death, and for all eternity in Heaven.

Memlinc has, as we have already said, represented the story of the Magi in great detail. We first see in the extreme background the Wise Men, each in solitude on the top of a mountain, watching for the appearance of the star foretold by Balaam (Numbers xxiv, 17). Two of them have fallen on their knees in prayer, the third stands with uplifted arms, all gazing on the brilliant star which has just appeared in the heavens. Next we behold the three, seized with the desire to visit the new-born king, of whose long-expected advent the rise of the star has made them aware, journeying by different roads, each with a retinue of mounted followers, and meeting near a bridge to which these roads converge. The third scene is that of their arrival in Jerusalem, where Herod, at the entrance of his palace, has come forth to greet them. A little farther to the left, Herod is seen again conferring with the chief priests and scribes under a portico. Presently, having learnt the route to Bethlehem, the three kings, with their gay cavalcade, emerge from the city and proceed on their journey at a gallop, with banners

streaming in the wind. In the centre of the foreground we see them at length arrived at the stable of Bethlehem, a thatched structure somewhat fallen into decay, with two windows at the back, through one of which a man is gazing on the unwonted scene. At the entrance the Blessed Virgin is seated, holding in her arms her Divine Child. Her attitude is one of calm dignity, and the expression of her face betokens a holy peace, not to be disturbed even by the extraordinary advent of the eastern sages, the oldest of whom, kneeling, raises the outstretched hand of the Child, and kisses it with reverential awe. The precious vessel containing his offering has evidently already been presented and accepted, for it stands on a table a little to the right, beyond which Joseph, leaning on his staff, and with head uncovered, meditates on the scene which is being enacted before him. At the back of the stable the meek-looking ass is peacefully continuing its meal at the manger, while the ox at its side, startled by the noise, looks up anxiously. Outside, the other two kings await their turn to adore, each bearing in his hand a vase containing his gift. Beyond them, on each side, are grouped their attendants, whose faces betray excitement, and the astonishment they feel at the destination they have reached after their long journey; some are gazing in wonder on the scene which others are earnestly discussing; another is leading a horse towards the stream at which two more are being watered. Beyond these, on another





Hanfstängl photo]

CHRIST, THE LIGHT OF THE WORLD
(Central portion-
reproduction
-410



[Munich

road to that by which they came, the troop is seen riding away between rocky heights. Finally, in the background, we see them embarking in three ships, and sailing peacefully away homeward down a beautiful stretch of water towards the far west, where the sun is setting in glory. Thus we have the whole story of the Magi brought before us with a vividness which cannot fail to interest.

Turning to the extreme right of the picture, we find a second series of events portrayed, commencing with the Annunciation, where the Virgin, interrupted whilst engaged in meditation, turns towards the archangel, who, with upraised hand, greets her and delivers the message of the Most High. Immediately beneath this is a charming little group. On the grassy slope of a hill a flock of sheep are grazing, tended by three shepherds, one of whom has been beguiling the time for himself and his companions by playing on the bagpipes, when suddenly and silently an angel, clad in flowing, snow-white robes, appears before them. All three without moving, the piper without even raising his fingers from the pipes he has ceased to play, listen with rapt attention, but without any sign of fear, to the glad tidings graciously delivered by the heavenly messenger. Still lower down we get another glimpse of the shepherds through an archway to the left of the stable, as they hasten to adore the Infant Saviour. Within the stable we see the Virgin Mother kneeling in ecstasy before the new-born Babe, who lies on the

end of her mantle. An angel, with head bowed in adoration, kneels beside her, while Joseph stands near the entrance. These three scenes form, as it were, a prelude to the main theme of the picture.

Herod, finding himself deceived by the Magi, who had sailed quietly homeward without returning to Jerusalem, is next represented by Memlinc as setting forth with a company of soldiers on horseback to superintend the Massacre of the Innocents, represented to the left of the hill on which the shepherds are tending their flock. Farther in the background are depicted in succession the miracles which occurred during the Flight into Egypt—namely, those of the wheat which grew and ripened in a day; of the date-palm which bent down and offered its fruit to the Blessed Virgin as she rested beneath its shade, whilst Joseph, having unsaddled the ass and left it to graze according to its will, went to fetch water from a spring hard by; and, lastly, the idol falling in pieces from its pedestal.

On the left of the panel we find yet another series of incidents from the life of Our Lord, commencing with the Resurrection, represented in the immediate foreground to the left of the central subject. In front of the sepulchre, the entrance to which, in the side of a rock, is closed by a slab of stone, the newly-risen Saviour stands triumphant, whilst the soldiers are sleeping soundly all around. A little farther back he is represented appearing to the Magdalene; two other

Marys are coming down a path which leads to the sepulchre. Still farther back, and more to the left, Our Lord appears to His Mother as she sits reading in retirement; across the landscape, beyond her abode, we see the two disciples, on the way to Emmaüs, joined by Our Lord, and again, farther on, through the window of a house, sitting at supper. Farther away Our Lord, on the seashore, appears to the apostles whilst busily engaged in fishing. A little nearer the front, on the summit of a rocky mount, the Blessed Virgin and the apostles stand looking up at Our Lord, who blesses them as He ascends. In the foreground, at the extreme left, through an arched opening, we see the Holy Ghost descending in the form of a dove on the Blessed Virgin, seated, her hands joined, absorbed in meditation, with a book lying open on her lap, the apostles standing and kneeling around in a variety of attitudes, as with uplifted hands they look with reverential awe at the Dove soaring above, whose illuminating rays fall upon them. Higher up, and close to the edge of the panel, are represented the Death of Our Lady and her Assumption into Heaven.

The different scenes in this picture are separated from one another by landscapes, buildings, hills, and rocks. The buildings, though of necessity somewhat crowded together, are less so than in the Turin picture, in which they extend over the greater part of the panel, whilst here far more importance is given to the land-

scape. The picture is illuminated throughout by an equable light, the prevalent character being brightness without any great contrast of shadow. The more one examines the picture, the greater one's astonishment at the amount of work which Memlinc has lavished on it, at the exquisite beauty of the various scenes, the marvellous ingenuity displayed in separating them from one another, and the skill with which they balance and are brought into one harmonious whole. The figures are admirably drawn, and full of expression and character ; indeed, in this picture Memlinc is seen to advantage, inasmuch as in the whole series of scenes there is only one, the Massacre of the Innocents, in which evil passions had to be rendered, and he has given as little prominence as possible to the soldiers who are executing Herod's orders. The angel who appears to the shepherds is a fine conception of a celestial being in earthly guise, whilst the shepherds themselves have intelligent faces, well in keeping with an ideal of those who were the first to receive the glad tidings of the Saviour's birth. If we turn to another group, that to the left of the Virgin in the centre, how admirably the different figures are characterised and contrasted : the eager anxiety of the lad who is leaning forward, straining every nerve so as not to miss any detail of the scene ; the staid, meditative air of the old man pondering in silence on its meaning, which is being discussed by the two next to him ; the attendant who lingers to look as he leads his steed towards



Hanfstängl photo]

[Munich

CHRIST, THE LIGHT OF THE WORLD
(Portrait of Peter Bultinc and his son)
1480

the stream contrasts also well with another entirely absorbed in attending to two other horses.

The portraits of the donors are also remarkable. Instead of being placed facing his wife and the centre, Peter Bultinc kneels with his son outside the stable, in the right foreground, contemplating the new-born Babe through the window. Behind them, on the farther side of an archway, over a road leading up to the hills, is a post to which is suspended an escutcheon bearing *argent*, a chevron *sable* between two estoiles in chief *gules*, and in base, a lion rampant of the second ; crest, on a helmet, wreathed and mantled *argent* and *sable*, an estoile *gules* between two wings erect *sable*. His wife, Katherine van Riebeke, kneels in the left-hand corner of the panel, just outside the room where the Pentecostal scene is represented ; opposite her, on a wall, is seated a comical little monkey, holding a strap attached to an escutcheon charged with her arms : *argent*, a trefoil slipped *vert* between three chess rooks *sable*. The details of their costume and of the rich and varied apparel of the Wise Men and their followers are faithfully rendered. The horses ridden by the latter are fine, spirited animals, and contrast with the camels beside them. Among many pleasing little details which give life and brightness to the work, are a beautiful little greyhound resting in the foreground of the principal scene, and the birds perched on the thatched roof of the stable and flying between the rocks ; in truth, there is hardly a square inch

in the entire picture which does not offer a detail of interest.

We do not know when the two last described pictures were commenced, nor how long Memlinc was occupied in executing them, but whilst engaged on the latter he undertook the execution of two triptychs, one for John Floreins, a brother of the Hospital of Saint John at Bruges, and another larger and more important work for the high altar of the church attached to that institution.

The smaller of these triptychs was painted for John Floreins, *alias* van der Riist, a clerk, related to Henry de Berghes, Bishop of Cambray, born in 1443. He entered the community in 1472, and held the office of spiritual master from 1489 to 1497. In 1489 a pestilence broke out in Bruges, and among other victims carried off all the professed choir-brothers of the Hospital except Floreins. Anxious that the community should not die out, he rather imprudently admitted four servants of the Hospital and several convalescent patients as brothers, trusting that in gratitude to God for having escaped death they would be all the more zealous in serving Him and in ministering to the wants of the poor. Instead of that they neglected their duties, accused him of having dissipated the patrimony of the poor, and destroyed his accounts and papers so that he should not be able to refute these charges which, however, they were unable to prove. They moreover tried to set the friends and



[*St. John's Hospital, Bruges*]

TRIPTYCH—ADORATION OF THE MAGI
(Portrait of Br. John Floreins)
1479



[St. John's Hospital, Bruges]

TRIPTYCH
(Inside of Shutter)
1479



[*St. John's Hospital, Bruges*]

TRIPTYCH
(Inside of Shutter)
1479

benefactors of the Hospital against him, and to persuade the sisters, twice as numerous as themselves, to rebel against his authority. To remedy this state of things Floreins drew up a scheme of reform, which was approved by the Dean of Christianity, Baldwin De Borghere, and by others well acquainted with the institution; but, owing to the possession of the see of Tournay being then disputed by two claimants, he was unable to obtain episcopal approbation necessary to give it effect. At last Floreins, finding it impossible to restore order, resigned his office. He continued to live in the Hospital as a simple brother until his death in 1504.

The subject represented on the central panel is the "Adoration of the Magi." The Virgin Mother is seated in the middle of the picture, supporting with both hands the Divine Infant. On the left the oldest of the three kings, prostrate in adoration, is kissing His feet, while the second, kneeling on the right, offers a costly vase to the Child, who turns smiling towards him. The third king, a coal-black negro, cap in hand, enters on the left bearing his gift. Joseph, holding the hanap offered by the first king, stands in the background to the left of the Virgin; between him and the negro a man with a yellow cap and a stubbly beard is seen looking in at the scene through a window. The donor, brother John Floreins, kneels on the extreme right, turning over the leaf of a prayer-book which rests on a half-ruined wall; one of the stones of the arch, close to his head, bears the indication of his age, thirty-six;

behind him stands his younger brother James. In the background are the ox and ass, and through an opening beyond them is a charming perspective of a street, down which the suite of the kings, mounted on dromedaries and horses, are approaching the stable ; in the distance is the town gate.

The subjects on the interior of the shutters are the "Nativity" and the "Presentation in the Temple." In the former Mary kneels in adoration, her arms extended towards the Divine Child, who lies on her mantle, smiling at His Mother. Two lovely angels kneel, and gaze in rapture on the new-born Babe. In the background are the ox and ass, and Joseph approaching with a lighted candle which he protects with his right hand. From the heavens rays of light are projected towards the Child. On the opposite panel the Presentation is represented as taking place in a lofty, round-arched building. The priest, standing at the farther side of an altar in the immediate front on the left, receives on a linen cloth the Child from His Mother. Between them, a little farther back, is the aged Anna, and on the right, Joseph, who is taking the doves out of the basket he holds.

The outer side of each shutter represents a single seated figure, seen through a cusped arch. On the right, Saint John the Baptist pointing to the lamb at his side ; on the left, a turbaned woman holding up the napkin with the imprinted image of Our Lord's face. The background of these panels is an open land-



[St. John's Hospital, Bruges]

TRIPTYCH
(Outside of Shutter)
1479



[St. John's Hospital, Bruges]

TRIPTYCH
(Outside of Shutter)



scape with trees and a river, on the bank of which Saint John is baptising Our Lord. The columns at the sides of the arches support sculptured figures representing the sin of our first parents, and their expulsion from Paradise. This triptych retains its original painted frames, with the hinges and lock. At the head of the frame are two small escutcheons, one on the dexter side bearing *sable*, three chevrons *or*, Floreins; the other, *argent*, three bends sinister *or*, over all the *ombre* of a lion rampant, De Silly. At the sides are the initials J. F., and at the foot, this inscription: DIT · WERCK · DEDE · MAKEN · BROEDER · IAN · FLOREINS · ALIAS · VANDER · RIIST · BROEDER · PROFFES · VANDE · HOSPITALE · VAN · SINT · IANS · IN · BRVGGHE . . . ANNO · M · CCCC · LXXIX · OPVS · IOHANIS · MEMLINC.

This is a highly-finished picture, and technically the most perfect work completed by Memlinc before the end of 1480. The composition is freer and less constrained than in the Donne triptych, while the colouring, more vivid, presents greater contrasts of light and shade. Compared with Roger de la Pasture's painting of the "Adoration of the Magi" in the Munich Gallery, the central subject here is far sweeter and more delicate; the kings are less grand and majestic, but their countenances are more expressive of devotion. Memlinc has also avoided the blunder committed by Roger in suspending a crucifix in the stable.

The large triptych painted for the high altar of the church was commenced in, or probably even before,

1475, and terminated in 1479. The central panel represents the Blessed Virgin seated on a metal fald-stool, with the Infant Jesus on her lap, surrounded by saints and angels, in a spacious pillared portico or open gallery. A cloth of honour of rich brocade is suspended from a canopy, immediately beneath which two graceful angels hold a crown over her head. Two others kneel beside her, one on her right a little farther back, in alb and tunic, playing on a portable organ; the other on her left, in girded alb, holds the Book of Wisdom, of which Our Lady is about to turn over a leaf, whilst she supports with her right hand the Infant Christ. He holds an apple in His left, and, bending forward, places the bridal ring on the fourth finger of the left hand of Saint Katherine, who is seated a little nearer the front; the sword and wheel, emblematic of her martyrdom, lie on the ground beside her. Opposite her, Saint Barbara, seated, with the emblematic tower containing the monstrance and Host behind her, is reading attentively a book she holds with both hands. In the background are the patrons of the hospital, both standing; on the right, Saint John the Baptist, with the lamb at his side; and on the left, Saint John the Evangelist, youthful, mild, and pensive, making the sign of the cross over the poisoned chalice which he holds in his left hand. The carved capitals of the pillars on the right represent the vision of Zachary, and the birth and naming of the Baptist. Between these pillars is seen a lovely



[*St. John's Hospital, Bruges*]

TRIPTYCH OF THE HIGH ALTAR

1479



St. John's Hospital, Bruges

ALTAR-PIECE
(Inside of Shutter)
1479

landscape, continued on the right shutter, the foreground of which is occupied by Herod's palace and courtyard. In the landscape the Baptist is represented praying in a solitary forest, preaching on a rocky hill to a group of seven persons, pointing out Our Lord to his listeners, baptising Him, pointing Him out to Andrew and John, and being led to prison. On the extreme right of the shutter the daughter of Herodias is dancing before the king to music played by minstrels in the gallery of the banqueting hall, and in the immediate front she is holding out a dish, on which the executioner is depositing the head of Saint John. The burning of his body at Sebaste, by order of Julian the Apostate, depicted just to the right of the centre, completes the series of scenes from his legend. On the extreme left of the centre panel, beyond Saint Barbara's tower, a brother of the Hospital is represented looking on at a respectful distance; the master of the community, Brother Jodoc Willems,* appears between the pillars to the left of the Virgin's throne, superintending the gauging of wine beside the town crane in the Flemish street; the little Romanesque Church of Saint John is seen in the distance, and to the right, the house known as Dinant, at the corner of the Coornblomme street,

* In the Official Notice of the Hospital pictures this figure has always been described as the portrait of Brother John Floreins, but the office of gauger was held by the master. Brother Jodoc Willems was master from 1475 to 1488, when he was succeeded by Floreins, who held the office until 1497.

in course of construction. The landscape background on this side offers the following scenes from the life of the beloved disciple:—his immersion in the cauldron of boiling oil; his being led to a boat in which a soldier is waiting to transport him to the isle of Patmos; his baptising the philosopher Crato, behind whom kneel his wife and two disciples in a chapel, with a rood-beam and crucifix. The carved capitals of the pillars represent the restoration to life of Drusiana, and Saint John drinking unharmed the poisoned wine, which proves fatal to the priests of Diana.

The left shutter represents the saint seated in the isle of Patmos, contemplating the Apocalyptic vision, a composition of wonderful accuracy and taste, and, I think, the earliest example of so many of the incidents being included in one picture. The saint seated among the rocks in the left of the immediate foreground, his hands resting on a book lying open on his lap, is gazing reverently, and with rapt attention, on the wondrous vision of the eternal King of Kings, enthroned with the Lamb at His side, surrounded by the twenty-four ancients, and the four living creatures (*Revelation* iv, 2-4; v, 6 and 7). Below this, in the mid-distance, are the four figures of Famine, War, Pestilence, and Death, on horseback, galloping furiously on inland from the sea, scattering, spoiling, and slaying. Beyond these are seen the stars falling from Heaven, and the mountains and islands moved



[St. John's Hospital, Bruges]

ALTAR-PIECE
(Inside of Shutter)
1479



[St. John's Hospital, Bruges]

ALTAR-PIECE
(Outside of Shutter)
Portraits of Brothers A. Seghers and J. De Gueninc
1479

out of their places, and ships sinking, whilst the affrighted people are seeking to hide themselves in caverns. Farther away are the great star falling on the earth, the key of the bottomless pit, with the human-headed locusts coming out on the earth from amidst its smoke; Apollyon and the army of horsemen; the mighty angel clothed with a cloud, with a rainbow round him, and with legs like pillars of fire. High up in heaven are seen the woman clothed with the sun, and with the moon under her feet, and the great red dragon over against her, an angel taking up her child, herself flying away into the wilderness; the battle between the angels and devils, and Michael casting down Satan.

On the exterior of the shutters Memlinc has painted the portraits of four members of the community, two brothers and two sisters, protected by their patron saints. All four are represented kneeling, their hands joined devoutly in prayer. On the right shutter, Brothers Anthony Seghers and James De Kueninc; Saint Anthony is reading a book held in his right hand; at his side is a pig; Saint James the Great, as usual, is represented in the costume of a pilgrim. On the left, Sisters Agnes Casembrood and Clare van Hulsen, the patroness of the former accompanied by a lamb, whilst Saint Clare holds a monstrance with the Blessed Sacrament. The saints are admirably characterised, and the portraits of the religious are masterly productions, full of individuality.

Anthony Seghers, admitted into the community in 1455, held the office of bursar from 1461 to 1465, and from 1469 until his death in 1475; James De Kueninc, admitted in 1470, died in 1489; Agnes Casembrood, admitted in 1447, was prioress from 1462 until her death in 1480; and Clare van Hulsen, admitted in 1427, died in 1479. The altar-piece must have been ordered in Anthony Seghers' lifetime—that is, before 1475,—and, judging by the dimensions and character of the work, probably some years earlier. It was completed in 1479. The picture has suffered much from overcleaning and restoration.* The frame of the central panel bears the inscription: OPVS · IOHANNIS · MEMLING · ANNO · M · CCCC · LXXIX · 1479, followed by a merchant's mark, that employed by the Floreins family; these have been retouched.

Among those who had recourse to Memlinc's talent was a notable citizen, whose great-grandfather, a Savoyard, had settled in Bruges in 1336. William Moreel (the Flemish form of Morelli) was a member of the corporation of grocers, who, after holding various civic offices, was chosen burgomaster in 1478, and again in 1483. He was an able, strong-willed man, who took a leading part in the financial and political affairs of the town. He was an energetic defender of the liberties of the country against the French, and, later on, against Maximilian,

* In 1818 it was restored by M. J. F. Ducq of Bruges; it had suffered much from damp, and the paint was threatening to fall.



Hanfstängl photo

[Brussels Museum]

WILLIAM MOREEL
c. 1480

who imprisoned him in 1481, and who, when he made peace with the States of Flanders, refused to include him in the general amnesty. Later on Philip the Handsome granted him an indemnity of 100*l.* gr., and in 1491 we find that there were only ten inhabitants of the city who were taxed at a higher rate than he.

Among the pictures of the fifteenth century in the Museum at Brussels are two panels, probably the shutters of a small triptych, on the interior of which are bust portraits of Moreel and his wife, Barbara van Vlaenderberch. They are represented facing each other, their hands joined in prayer, in a gallery between the porphyry columns of which are views of a wooded landscape with a couple of castles. On this background their heads stand out in good relief. On the exterior are two armorial escucheons: the husband's bearing quarterly, 1 and 4, *or*, on a chevron engrailed between three Moors' heads coupéd *sable* and wreathed *argent* a chevronnel of the third, Moreel; 2 and 3, *sable*, a saltire *argent*, Luucx. His wife's bears: per pale, 1 as above; 2 quarterly, 1 and 4 *argent*, a cross potent *sable*, in chief a label of three points *gules*, 2 and 3, *vert*, a cross bottonny fitchy *or*, on a chief *argent*, three pallets *sable*, within a bordure *gules*.

In the Hospital of Saint John at Bruges is a half-length portrait of Mary, daughter of William Moreel, on a panel of the same dimensions as the preceding.

She is turned to the right, her face seen in three-quarters; her hands superposed, rest on the edge of a table or parapet. She wears, over a crimson bodice, a brown dress trimmed with white fur, and girt with a broad green sash; her hair, brushed back, is confined within a black conical head-dress, with a gauze kerchief which covers half her face. Seven finger-rings and a gold chain with a pendant cruciform jewel complete her costume. Background, dark greenish blue. In the upper dexter corner is a cartouche with the inscription: SIBYLLA SAMBETHA QVÆ ET PERSICA, AN: ANTE CHRIST: NAT: 2040, and on the frame at the foot, a scroll: ECCE BESTIA CONCVLCABERIS, GIGNETVR DÑS IN ORBEM TERRARVM, GREMIÛ VIRGINIS ERIT SALVS GENTIVM, INVISIBILE VERBÛ PALPABITVR.

Moreel also employed Memlinc to paint an altarpiece for the chantry chapel which he founded in the church of Saint James at Bruges. This triptych, now in the Museum of the Academy, is one of his ablest and finest compositions. In the centre is seen Saint Christopher bearing the Infant Christ on his shoulder across a river. He supports himself with the trunk of a young tree, and is looking up with an expression of wonder, as if seeking an explanation of the incomprehensible burthen which is weighing him down. The Holy Child, smiling graciously, enlightens and blesses him. A hermit, leaning on a staff at the mouth of a cave in one of the lofty rocks, between



Hanfstätngl photo]

[Brussels Museum

BARBARA VAN VLAENDERBERCH
(Wife of William Moreel)
c. 1480



[*St. John's Hospital, Bruges*]

MARY MOREEL AS THE SIBYL SAMBETHA

1480

which the river flows, holds up a lighted lantern. On the right, stands Saint Maur, reading attentively a book which rests on his left arm; he wears a white tunic, black scapular and cowl, and holds a crosier in his right hand. On the left, Saint Giles, in black habit, holding a closed book, and caressing a fawn at his side; an arrow aimed at it has lodged in the saint's right sleeve. On the right shutter, with his five sons grouped behind him, is the burgomaster, William Moreel, kneeling, with his hands joined at a prayer-desk, on which lies an open book. He is protected by Saint William of Maleval, who wears over his steel armour the black habit of the order of hermits which he founded. The arms of the order are blazoned on the pennon of his lance; at his feet is a demon in the form of a wild beast. In the background, to the right, a moated manor, possibly Oost Cleyhem, and a farmhouse with a church beyond it on the left; between them a wooded landscape. On the left wing, Moreel's wife, protected by Saint Barbara, kneels opposite her husband, with her eleven daughters, the eldest of whom is clothed in the habit of a Dominican nun. In the background are a castle and trees. The figures in this triptych are admirably grouped and modelled. The refined and meditative figures of Saint Maur and Saint Giles contrast well with that of Saint Christopher, which is full of life and vigour. The head of the donor is evidently copied from the panel at Brussels, which was painted

direct from life; not so that of his wife, who has here a more sedate and aged appearance, probably due to anxiety occasioned by the imprisonment of her husband. The children are evidently true to nature, and it is greatly to be regretted that the faces of several of them have suffered both from time, and at the hand of unskilful restorers. The figures, in grisaille, of Saint John the Baptist and Saint George, on the exterior, painted by an imitator of Memlinc, were not added until later, probably in 1504, when the endowment of the chapel was completed, and the bodies of Moreel and his wife transferred from the churchyard to the family vault.*

The next picture in order of chronology is a diptych painted for Martin van Nieuwenhove, member of a noble family long settled in Bruges, who was elected a member of the town council in 1492, and burgo-master in 1497. It was completed in the early part of 1487, when he was twenty-three years old (he was born 11th November 1463). The dexter panel is occupied by a figure of the Blessed Virgin standing in a room between two windows. With her right hand she supports the Infant Jesus seated on a cushion placed on a table covered with an oriental carpet. He is stretching out His hand to take an apple which His Mother offers Him. On the other panel the donor is represented kneeling at the end of the table, his

* For a full account of the Moreel family see *Le Beffroi*, ii, 179-196. Bruges, 1865.



[St. John's Hospital, Bruges]

THE BLESSED VIRGIN AND CHILD

1487

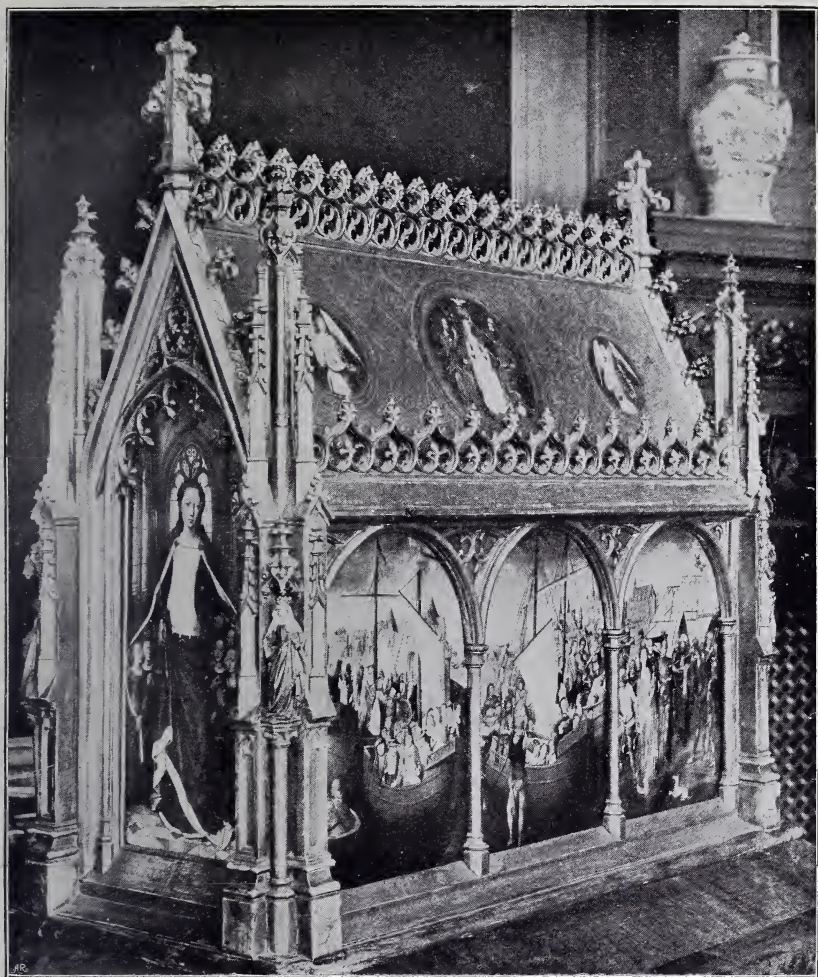
hands joined in prayer, a book of hours, with a gold clasp enamelled with his arms, lies open before him. The windows above the transoms are filled with stained glass, the lower portion open with the exception of that on the right, the shutters of which are all but closed; at the back of that nearest the Virgin hangs a circular mirror in which the figures and room are reflected. Through the window to the left of Our Lady is seen a beautiful landscape in which a peasant woman with a basket on her head is wending her way along a road winding through a wood; farther away a man on a white horse, and in the distance a town. Through that behind the donor, is a view of a winding stream with swans, crossed by a wooden bridge with a tower at each end; on the bridge are three men and a lady. One half of the upper part of the window behind the donor is filled with white glass in lozenges, the other with stained glass, representing his patron Saint Martin on horseback, dividing his cloak with a beggar. Roundels with Saint George and Saint Christopher adorn the window on the left of the Virgin; in that on her right are the donor's arms: an escutcheon bearing *azure*, on an escallop *argent* an armlet, and issuant from the chief three pallets *or*; crest, on a helmet, wreathed and mantled *azure* and *argent*, a leopard *natural*, collared *or*; on a label beneath is his motto IL Y A CAVSE, and around four medallions with his device: a hand

issuing from the clouds and scattering gold among the flowers.

This diptych is a remarkable example of Memlinc's skill in dealing with light, which is here even, with but little shadow, producing peculiar clearness and imparting to this interior an impression of space. The Virgin with her fair oval face and broad forehead is quite one of his happiest creations, while the donor is one of the most interesting portraits he ever produced; the landscapes also are exquisitely finished.

The most famous of all Memlinc's works is the reliquary of Saint Ursula in Saint John's Hospital, an oblong shrine of carved oak with gabled ends connected by a slanting roof with cresting, finials, and angle buttresses with statuettes of saints, coloured and gilt; the sides, ends, and roof slopes adorned with a series of miniatures; the whole completed before the 21st of October 1489, on which day Giles De Bardemaker, Bishop of Sarepta and Suffragan of Tournay, enclosed therein some relics of the eleven thousand virgins and other saints, together with a number of pious souvenirs brought from the Holy Land, which, until then, had been preserved in an old shrine, also of painted wood.

Memlinc in his pictures tells the tale as it was known to the people in his day—that is, as falsified by the so-called visions of Saint Elisabeth of Schoenau and the Blessed Herman Joseph of Steinfeld. The panel at the head of the shrine represents the Blessed



[St John's Hospital, Bruges]

SHRINE OF ST. URSULA

1489





[*St. John's Hospital, Bruges*]

PANEL OF THE SHRINE OF ST. URSULA

1489





[St. John's Hospital, Bruges]

PANEL OF THE SHRINE OF ST. URSULA

1489





[St. John's Hospital, Bruges]

PANEL OF THE SHRINE OF ST. URSULA

1489



Virgin standing in an apsidal chapel with the Divine Child on her right arm, to whom she is offering an apple; at her feet kneel two of the hospital nuns. At the other end Saint Ursula is pictured in a similar chapel, holding an arrow, and sheltering ten of her companions grouped beneath her ample mantle. Each side of the shrine is adorned with three miniatures, separated from each other by slender columns; these support rounded arches intersected by flamboyant tracery, which has been destroyed, with the exception of the portions in the spandrels.

The first picture represents the arrival of the pilgrims at Köln; Ursula, whose train is supported by two maidens, has just stepped out of the ship on to the quay, and is being congratulated on her safe arrival. The faces of the pilgrims beam with joy as they turn to enter the town. In the vessel a number of porters are busy with the baggage. In the background are represented some of the principal buildings of the city: the cathedral, the churches of Saint Martin the Great, and Saint Mary *Lyskirchen*, and the Bayenthurm. On the left, through the windows of an upper chamber, we see Ursula sitting up in her bed, her hands joined, and her eyes fixed on an angel who appears to announce her future martyrdom.

The second panel represents the arrival of the company at Basel. Here all is life and movement: the sailors are busy furling the sails; Ursula herself, surrounded by a number of her companions, is landing;

others patiently await their turn to disembark ; some have already done so and are entering the city. On the left, the pilgrim virgins are wending their way towards the mountains.

Their arrival in Rome forms the subject of the third miniature. In the foreground, the Pope, preceded by a cross-bearer in dalmatic, and accompanied by cardinals and other ecclesiastics, stands at the entrance of a church, and, bending forward, blesses Ursula, who kneels on the steps leading up to the portal. Behind her are grouped a number of her companions, more of whom are seen coming along the road, and through the city gates. To the left a priest is baptising three youths standing in a font ; another is anointing two maidens whose godmother stands beside them. In the background, an aged priest is shriving a pilgrim, while, to the left, Saint Ursula herself is receiving Holy Communion. This composition is the finest of the series ; the grouping is admirable, and the colouring exquisitely harmonious.

In the next picture the pilgrims are coming down from the Alps on the right, towards Basel on the left, where, outside the city gate, the Pope and his followers, and the pilgrims are embarking. In the immediate front, they are represented sitting closely packed together in the same vessel, preceded by another which has rounded a headland, and followed by a boat, on their way to Köln, their arrival at which, and martyrdom, occupy the two last panels. In the background



[*St. John's Hospital, Bruges*]

PANEL OF THE SHRINE OF ST. URSULA

1489





[St. John's Hospital, Bruges]

PANEL OF THE SHRINE OF ST. URSULA

1489

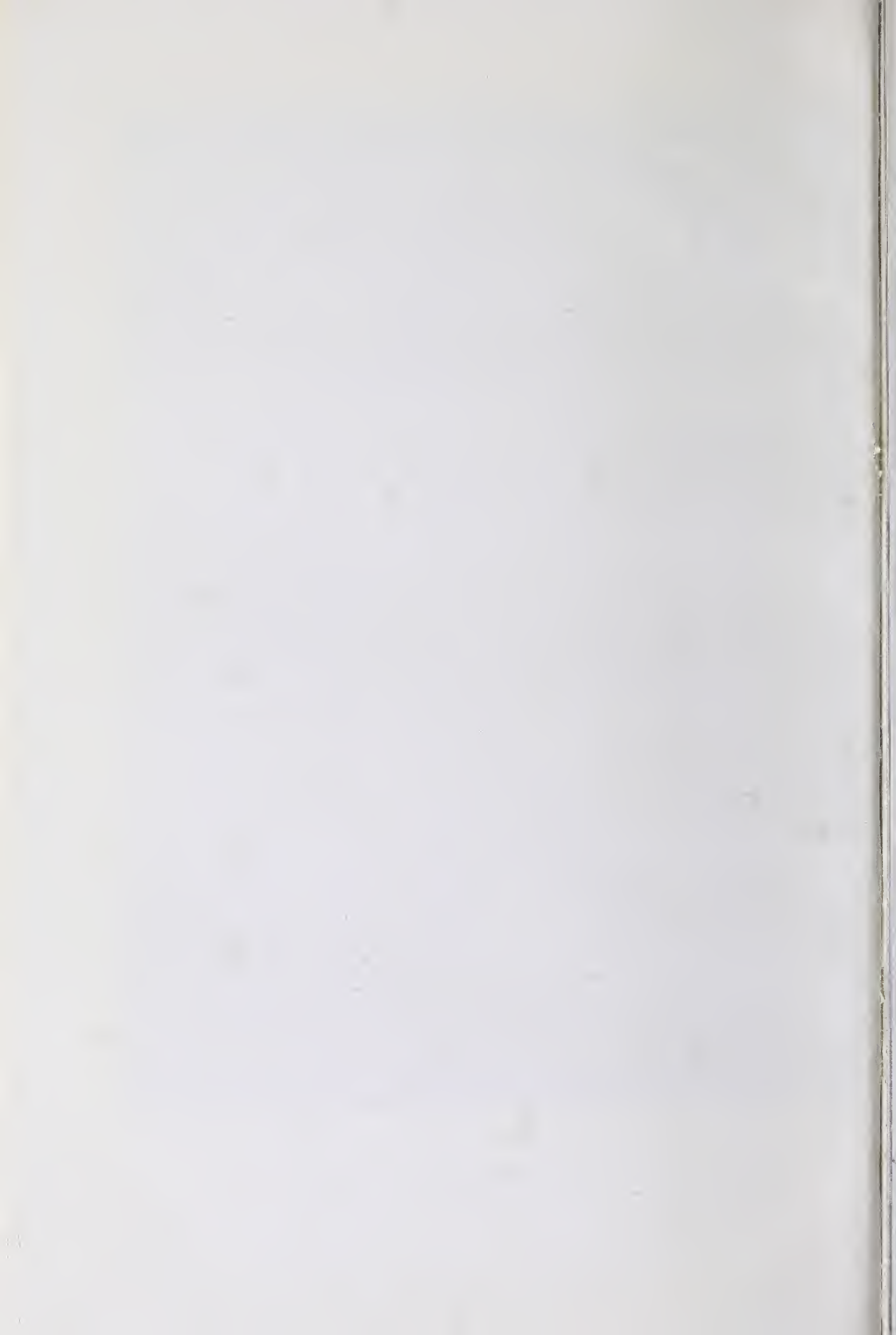




[*St. John's Hospital, Bruges*]

PANEL OF THE SHRINE OF ST. URSULA

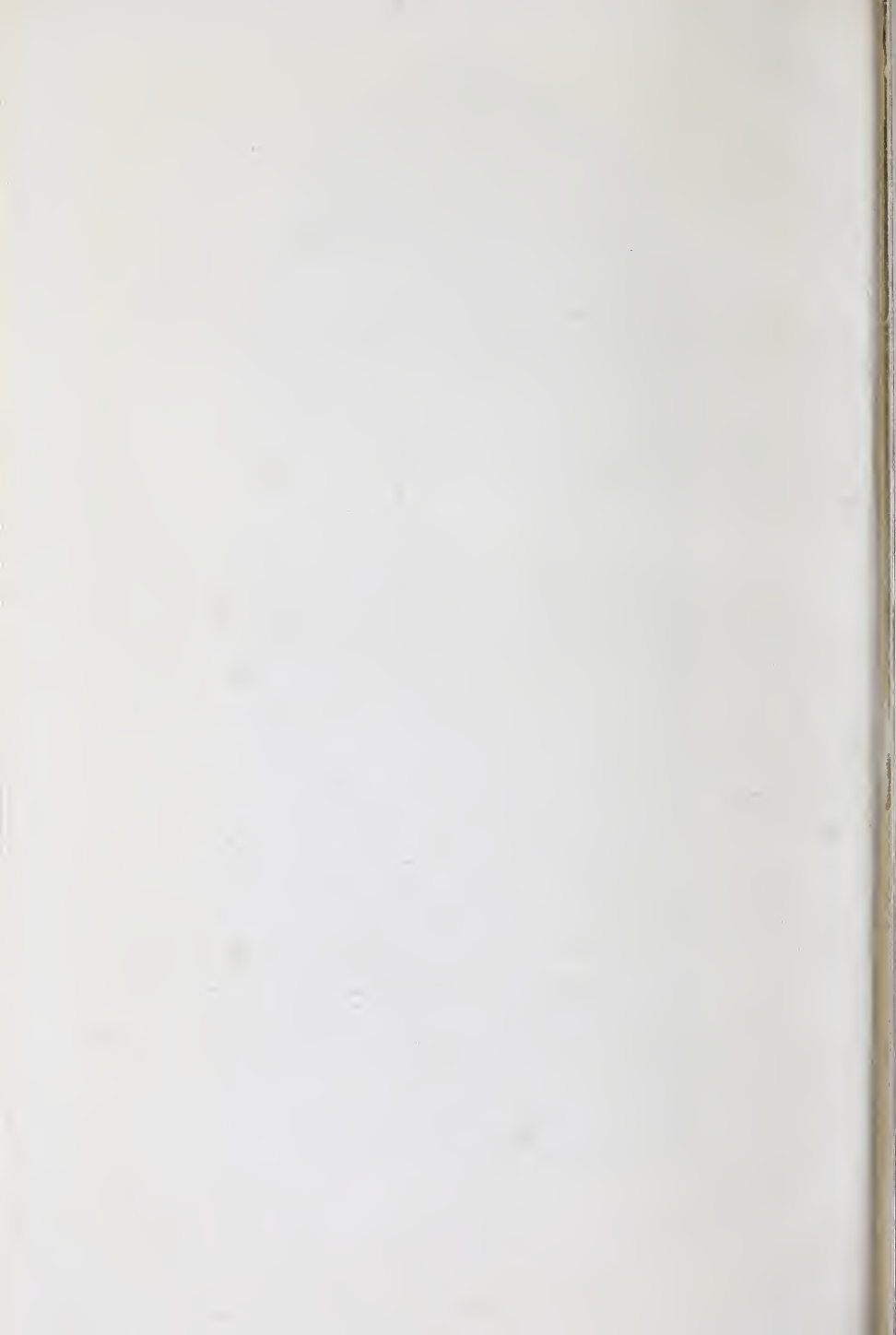
1489





St. John's Hospital, Bruges

ST. URSULA
(The end of the Shrine)
1489



of the first of these are seen the Bayenthurm, the churches of Saint Mary im Capitol, the Holy Apostles, and Saint Martin. The vessels, side by side in the foreground, are surrounded by archers and swordsmen shooting, clubbing, and stabbing the pilgrims, one of whom, falling back, is supported by Saint Ursula. In the last of the series, Saint Ursula herself, accompanied by a maiden, and one of the Pope's suite, stands undismayed before the leader of the Huns, and rejecting his offer with calm dignity, awaits the arrow which an archer on the left is about to let fly at her heart.

The slanting roof of the shrine is adorned with six medallions, four occupied by three-quarter length figures of angels, one in alb and cope, playing the violin, the others in albs, accompanying him on a psaltery, a portable organ, and a lute. The two larger medallions which occupy the middle of each slope, represent the Coronation of Our Lady, and Saint Ursula in glory, surrounded by her virgin troop, with a pope and a bishop in the background.

All these pictures are wonderfully composed, and show the perfection Memlinc had attained in the distribution of figures, which could not be more naturally grouped than they are here. In none of his works are the types better characterised, in none are the expressions more varied. Accustomed as we are in modern pictures to the realistic representation of violent action, the sobriety shown in the treatment of the final scenes may be considered faulty, yet, in suggesting, rather

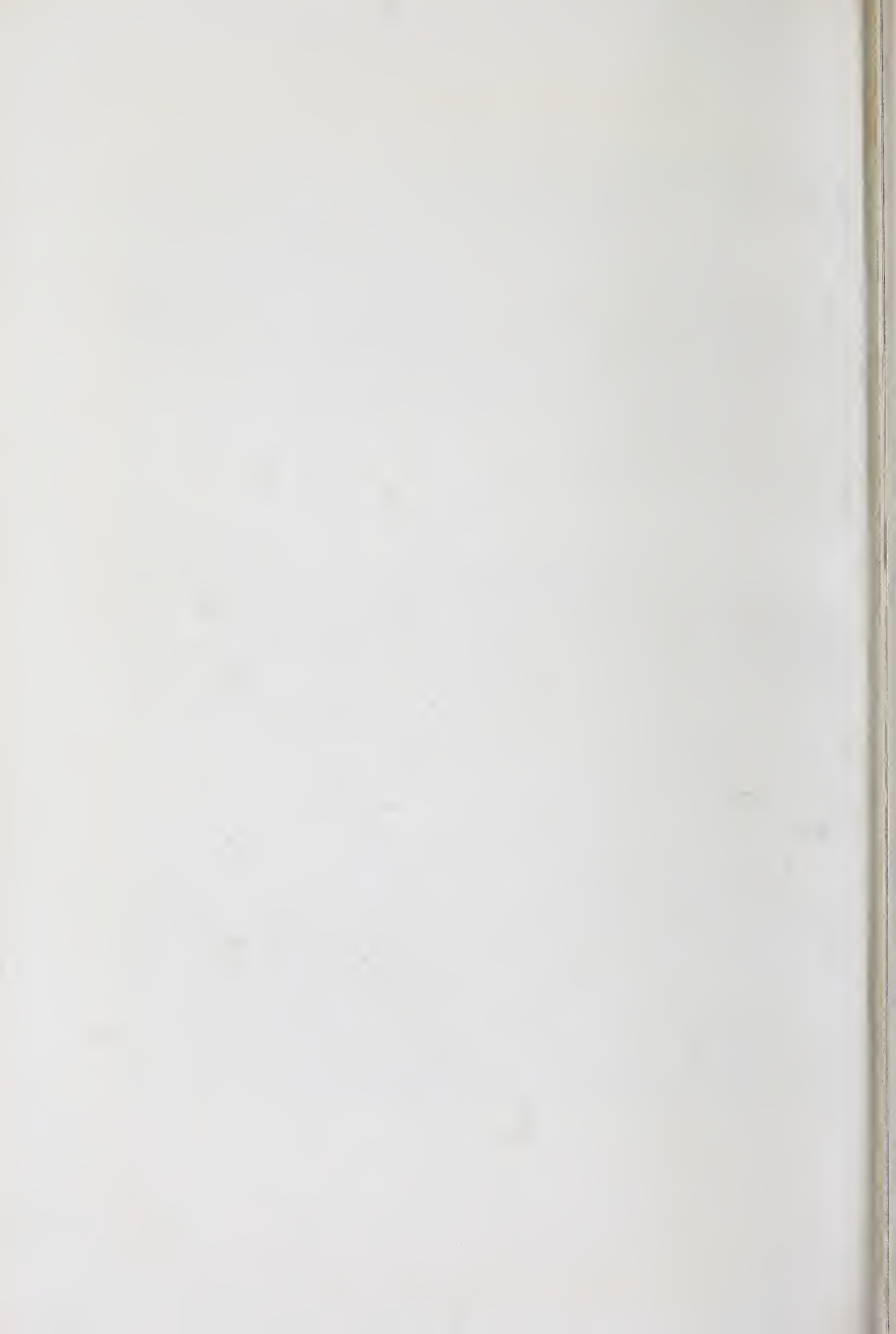
than representing the Martyrdom of Saint Ursula, Memlinc has given proof of his great delicacy of feeling.

One of the wealthiest guilds in Bruges was that of the merchant grocers, who carried on a very considerable and lucrative trade in spices, drugs, foreign fruits, and every description of grocery. Two of Memlinc's employers, John Du Celier and William Moreel, as has been already stated, belonged to this guild. James, the younger brother of the master of Saint John's Hospital, and two other members of the Floreins family, John and Adrian, also belonged to it; all three died in 1489-90, probably of the plague, which, as we have seen, carried off all the brothers attached to the hospital, except the master. James Floreins had married a Spanish lady of the Quintanaduena family, who bore him eighteen children. Some time in the eighties Memlinc was commissioned by them to paint a picture, which was at a later period taken to Spain, whence it was carried off during the French invasion by General d'Armagnac. It is now in Paris, at the Louvre.

In the middle of the nave of a round-arched church, the choir of which is shut off by a rood-screen of five bays, the Blessed Virgin is seen seated on a stone throne beneath a canopy with a cloth of honour of rich brocade. Her feet rest on an oriental carpet, one of the compartments of which bears the merchant's mark employed by the Floreins family. In her left



THE BLESSED VIRGIN AND CHILD, WITH JAMES FLOREINS AND FAMILY
c. 1487
[The Louvre, Paris]



hand she holds an open book, and with her right supports the Infant Jesus seated on her lap. He turns to the right to bless the donor, who is kneeling beside his patron Saint James the Great. Behind the father are grouped his six sons, the eldest a priest in furred cassock and cambric surplice. On the opposite side Saint Dominic, holding a processional cross, presents the donor's widow, kneeling at the head of her twelve daughters, the second of whom wears the habit of a Dominican nun. Through the north transept porch, adorned with statues of prophets, we get a view of an open space, across which a lancer, on a white horse, with a feather in his cap, is riding; at its farther end is a castle with a lofty saddleback tower, preceded by a gatehouse and moat with a wooden bridge, which a man on foot is about to cross; to the right are a damsel, a lady and gentleman, and a greyhound.

Through the south portal, adorned with statues of the apostles, is another view of a farmhouse, with a woman at its entrance, a dog on the path, and a couple of cows, one grazing and the other lying down in a meadow in front. The treatment of the architecture, with regard to the figures, is masterly. The grouping of so many figures, more especially of the daughters, in a confined space, was no easy task, but Memlinc has dealt with it very ably by bringing Saint Dominic and the ladies nearer the throne, and placing the younger children in the aisle, where they stand behind their more devout elders, lifting up their heads to see

all they can. The portraits bear the impress of being truthful studies from life. The necklaces worn by the eldest and third daughter are beautifully represented. The picture cannot have been completed before 1490, as the lady is represented in a widow's dress.

The Museum at Pesth contains the centre of a very remarkable triptych, the shutters of which are preserved in the Imperial Museum at Vienna. It is a Calvary picture, composed of over thirty figures. To the right of the cross a soldier on a white horse is steadying and directing the lance with which Longinus is piercing Our Lord's side. The centurion, and a number of others, some on horseback, others on foot, gaze on the scene with varied expression. In the immediate foreground Saint Mary Magdalene, kneeling, stretches out her arms in an agony of grief towards the Redeemer. On the extreme right His blessed Mother, overcome with sorrow, is supported by Saint John and two holy women; behind them a third, kneeling with clasped hands, looks up at the Saviour. At the opposite end three soldiers are casting dice for His seamless robe. The background is formed by a fine wide-spreading landscape, with a fortified city on the right, and a river and trees on the left.

On the right shutter we see the procession going up the road to Calvary. In front march the two thieves, preceded and followed by guards; in the immediate foreground a brutal fellow, without even deigning to cast a look behind him, is pulling at the



Löwy photo

[Vienna]

THE BEARING OF THE CROSS
(Shutter of Triptych)
c. 1490

rope with which Our Lord is girt, in order to make Him advance more quickly. Bending beneath the weight of the cross, He is on the point of falling, though Simon of Cyrene, following Him step by step, is endeavouring to ease His burden. Behind them, under the arch of the city gate, are the centurion and Longinus on horseback, conversing, and evidently compassionating Our Lord's sufferings.

On the opposite shutter Our Lord, surrounded by an aureole of glory, is rising triumphant from the sepulchre hewn in the side of a rock. On the right an angel is removing the slab from the entrance; to the left, two soldiers fast asleep; in the immediate foreground two others, terrified and dazed by the glory of the risen Saviour, are starting to their feet and seizing their weapons. In the background, beyond the palisade enclosing the garden, we see the three Marys coming down the path towards the gate. In the distance are hills and buildings, behind which the sun is about to rise.

Compared with the altar-piece painted for William Vrelant a dozen years earlier, this picture shows a great advance as regards skill in composition and grouping of figures. On the other hand, one cannot help feeling that the cleverly drawn figure of the man pulling at the rope, and the dog at his side teasing a frog, tend to distract attention from Our Lord. The shutters have been greatly injured by restorations.

Another Passion picture on a much larger scale,

indeed the largest of all the master's works, is still preserved in a side chapel of the desecrated old cathedral of Lubeck. The three scenes of the triptych are reproduced with considerable variations on the interior of this polyptych, and a number of others added, recalling groups in the Stationers' altar-piece. Here there is more space and air about the figures in the Calvary picture; this is especially noticeable in the grouping of the holy women. The Magdalene is also drawn with greater freedom. The figures around the cross are differently placed, and fresh ones introduced—*e.g.* the three men behind the Marys, and another standing near the centurion; these are evidently portraits. Improvement is also observable in the position of the impenitent old thief, and the grouping of the dice throwers in the left foreground; the varied expressions of the latter are well rendered; the anxiety of the soldier who is about to throw; the contented air of another who is picking up the die of the unsuccessful younger man between them, who, with his head resting on his left hand, is watching for the result.

The principal subject on the right shutter, of which it occupies the lower half, is an almost exact reproduction of that at Vienna, with the addition of a figure of the donor, Henry Greverade, a citizen of Lubeck, who kneels in the immediate foreground on the extreme right behind Our Lord. The upper half of the panel is, however, altogether different; over the crenelated wall of the city we get a view of its streets and



[Lübeck Cathedral

CALVARY
1491

buildings, and, on the right, of the mountain beyond ; on its slope is pictured the Agony in the Garden, with the apostles asleep ; at its foot, the band of soldiers and servants from the chief priests coming with lanterns, torches, and weapons to take Christ, and, in their midst, Judas betraying Him with a kiss. Peter, with his sword, is cutting off Malchus' ear ; one of the young followers of Our Lord, in linen vesture, is escaping from his pursuer with the loss of his mantle. Within the town Christ is being led bound into the house of Caiaphas ; outside, Peter, questioned by a maid at the door, is denying Our Lord ; in the background within, three soldiers are warming themselves at a fire ; on a tower near at hand is the cock crowing. Below, we see Peter again, who, repentant, has come out and is weeping bitterly. To the left, on the other side of the street, Christ is being brought before Pilate, scourged, mocked, and crowned with thorns ; farther to the left, Pilate is washing his hands before the people, and, finally, Christ bound is being led forth. These groups are crowded together and less well separated than on the Stationers' altar-piece.

On the other shutter, Nicodemus and Joseph of Arimathea are carrying the dead Christ wrapped in a winding sheet into the sepulchre hewn in the side of a rock in the immediate front on the left. His Mother and the Magdalene follow weeping. Just above this scene, and far too close to it, is depicted another, the Resurrection. Christ, his head surrounded with rays of

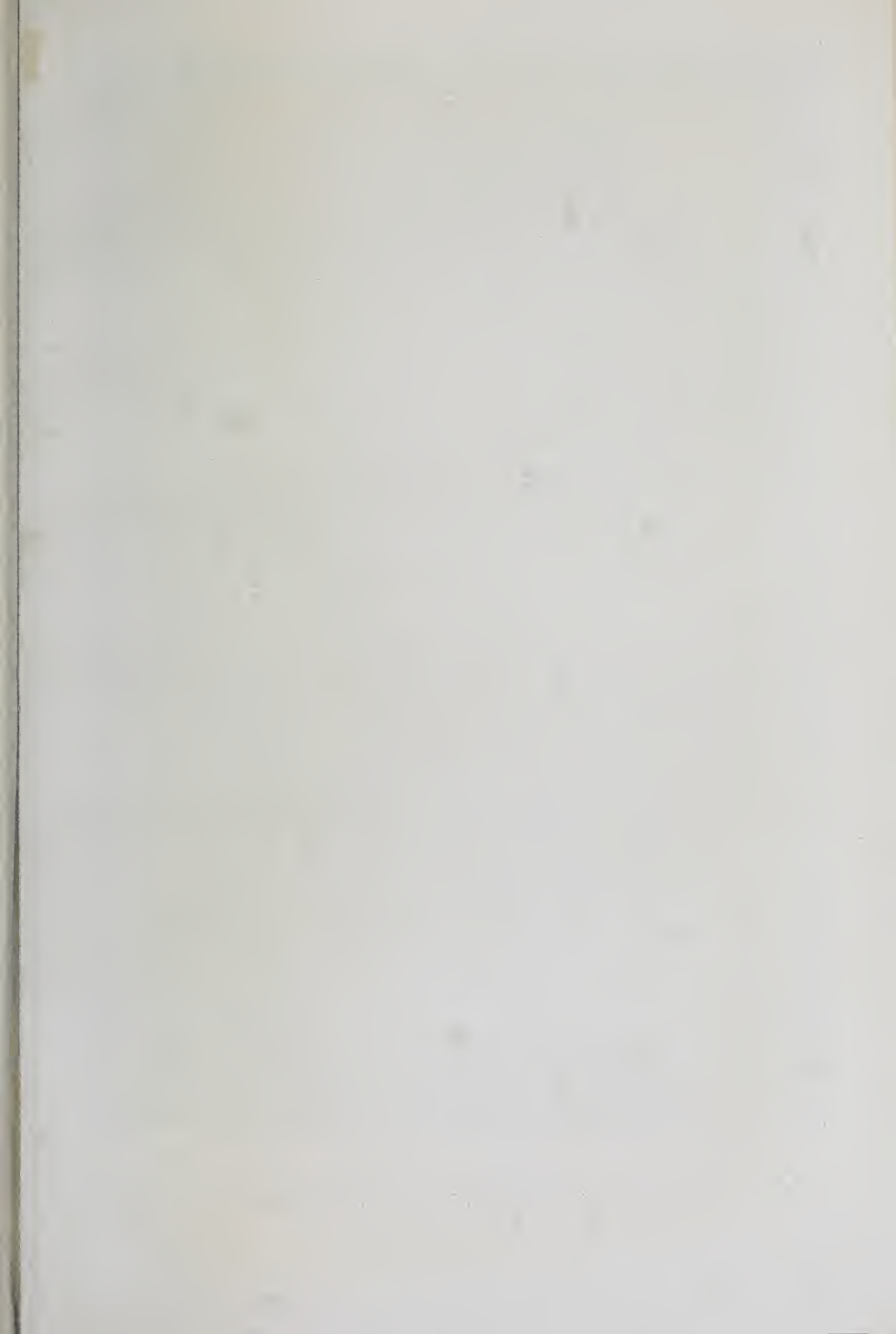
light, is rising triumphant, whilst the soldier guards sleep around; an angel supports the slab which closed the entrance and prevents it from falling. In the landscape on the right, Christ appears to Saint Mary Magdalene and blesses her. A little farther off the three Marys are coming down the road bearing spices. To the left, we see Our Lord appearing to the apostles gathered together in a chamber; and beyond this, conversing with two disciples on the way to Emmaus, and farther away still, making Himself known to them at table. To the right, illumined by the rising sun, is represented the Sea of Tiberias with the apostles fishing in a ship, and Our Lord appearing to them on the shore. Peter, with his coat cast about him, is wading through the water to Him. Finally, on a mountain top to the right, the apostles, kneeling, with outstretched arms, gaze on their Master going up to heaven and disappearing through the clouds.

On the exterior of these shutters are full-length figures of Saint John the Baptist and Saint Jerome, and on the interior of two outer shutters, Saints Blaise and Giles, the four patrons in whose honour the altar was dedicated. They are represented in a cloister with glazed windows. On the exterior of the outer shutters are grisaille figures* of the archangel Gabriel and the Blessed Virgin in round-headed niches. These are badly drawn and feebly executed—notably the hands and feet—and are most certainly the work of another hand.

In carrying out the painting of the subjects which adorn the interior, Memlinc appears to have left far more than usual to his assistants. The execution is very unequal, some portions being, in accordance with his usual practice, thinly painted, whilst in others the colour is laid on with a very full brush; the delicate treatment and transparency which characterise the master's works are also wanting. As the picture has apparently never undergone restoration, we can only conclude that for some reason or other he allowed his assistants too large a part in the execution of the work. The unpleasant incident of the dog and frog on the shutter at Vienna is here repeated, and another, in even worse taste, introduced in the central picture, where, just below the good thief, a buffoon in parti-coloured clothing is perched on horseback with an ape in the saddle behind him holding a fruit which a grinning young rascal is trying to take from him.

Henry Greverade, for whom this altar-piece was painted, and who is represented kneeling on the interior of the right shutter, was a wealthy merchant and banker of Lubeck, who, when on his way as a pilgrim to Rome in 1500, died suddenly at Viterbo and was buried in the Holy City. He and his elder brother, Canon Adolphus, had founded the chapel of Our Lady in the north aisle in 1493. The altar in this chapel was dedicated in honour of the Holy Cross, the Blessed Virgin, and Saints John the Baptist, Jerome, Blaise, and Giles. The endowment of the altar was com-

pleted in 1504 by the executors of the Canon, who died at Louvain in 1501. I am strongly inclined to believe that the figures of the four saints and of the angel and Virgin were not added until after Henry's death.





Hanfstängl photo

[National Gallery, London

THE BLESSED VIRGIN AND CHILD, WITH ST. GEORGE AND THE DONOR

CHAPTER III

UNAUTHENTICATED WORKS

THE pictures described in chronological order in the previous chapter illustrate the development of Memlinc's talent during a quarter of a century. Their authenticity is established beyond dispute. Of those with which I am now about to deal some are genuine but unauthenticated works of the master to which no date can be assigned with certainty, but only estimated by careful comparison with dated examples; others are contemporary pictures, the ascription of which to him appears to me doubtful, in some cases quite contrary to evidence.

The National Gallery possesses a genuine work which, however, has been injured by rubbing. It dates in all probability from about 1475, and represents the Blessed Virgin and Child enthroned, with an angel playing on a lute on her right, and a kneeling donor protected by Saint George on her left. The group is represented in a portico opening on to a garden. Mary is seated beneath a canopy furnished with a cloth of honour. With her right hand she supports the Child seated on her lap. He leans forward, and, smiling, extends one hand towards the angel, while

the other rests on the leaves of the book His Mother is reading. The donor, habited in black, carries a dagger and purse at his side. His hat, the scarf of which is passed through his belt, has fallen, and lies on the oriental carpet spread beneath the Virgin's feet. His patron stands behind him, clad in steel armour, with a gorget and shirt of chain mail. He grasps a lance with a white banner charged with a blood-red cross, and in his left hand holds his hat, which is adorned with a feather; on his breast is a crucifix suspended from his neck by a gold chain; the dragon, pierced through the throat, lies dying at his feet. The garden is gay with irises, lilies, and other flowering plants; at the farther end, to the right, a man is going out through the gateway, the door of which he is about to close. Beyond the wall the eye rests on a landscape, the chief feature of which is a river with a large vessel and three boats; on the right is a house with a round tower, and, on the left, a castle with a crenelated keep, along the rampart of which a woman is walking. Farther away the river bank is wooded.

A more important picture than this, and probably of a slightly later date, purchased on the Continent by Sir Joshua Reynolds, is now in the possession of the well-known architect, Mr. G. F. Bodley. Though rubbed and rather dirty, it has happily escaped the cleaner's hands. The composition closely resembles that in the centre of the altar-piece of Saint John's Hospital. Here, however, the scene is laid in a garden



Caswall Smith photo

[Mr. G. F. Bodley, A.R.A.]

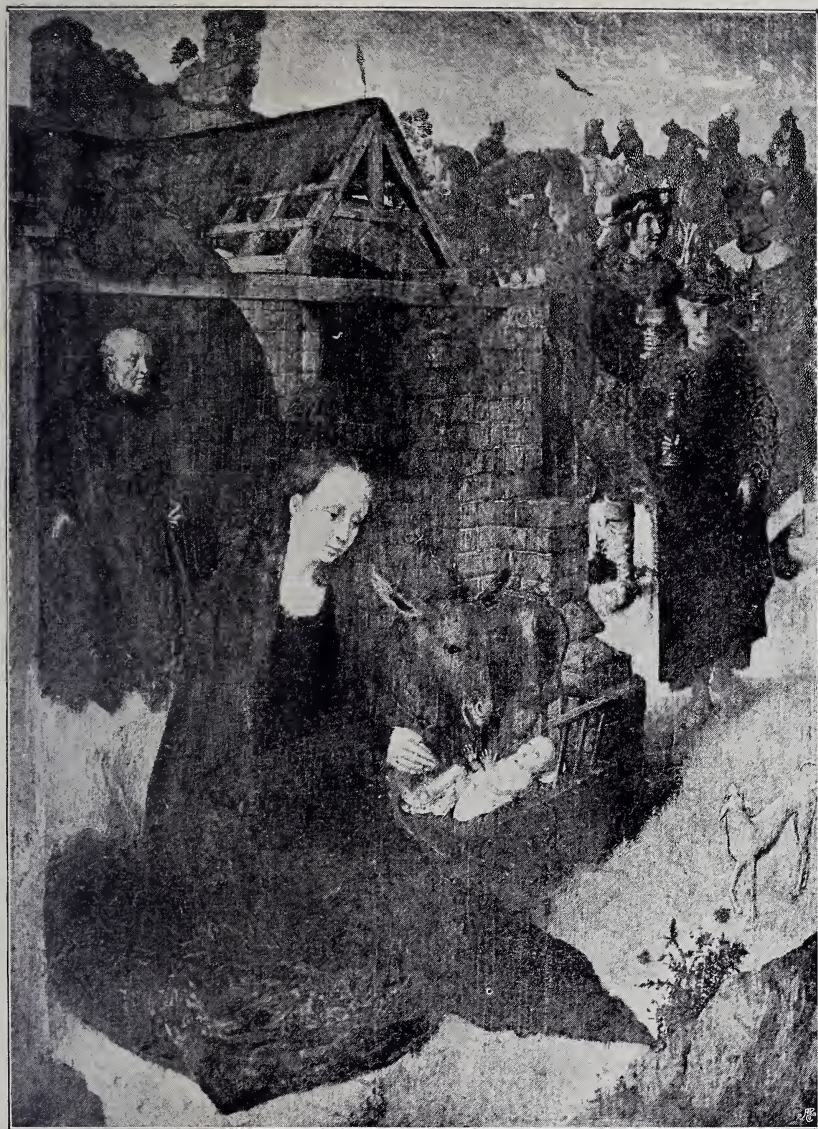
ALTAR-PIECE

enclosed by a low wall, and the Virgin's throne, with its canopy and cloth of honour, placed beneath a vine-covered arcade of trellis work, flowering plants growing all around. The pose of both Mother and Child is different—she supports Him with both hands, and her dress is simpler. The angels here, too, have wings, and the one on the left, in alb and dalmatic, is playing the harp. The figures of Saints Katherine and Barbara are very similar, but the pose of the former's arm, extended to receive the ring, is rather happier. Behind her kneels the donor, in a black dress, telling his beads. The tower behind Saint Barbara is severer in style, the background altogether different; on the extreme right is a hill crowned by a clump of trees; to the left of this, a crenelated wall and a gateway by which a man in crimson and blue, on a white horse, is entering the enclosed demesne; farther to the left is another man, who, skirting the wall, is approaching the entrance; beyond him, and near the middle, is a winding stream spanned by a bridge which a man and woman are crossing. On the left are a round tower and a hill with trees. Throughout this work reigns the same calm and peaceful atmosphere which characterises all Memlinc's early pictures. The whole scene, represented with perfect simplicity, is undoubtedly true to nature.

A small Epiphany picture, now at Copenhagen, dates probably from about 1479. It was found in a country house in Jutland, and probably belonged

originally to one of the Cistercian houses, which were in constant relation with the monks of Ter Doest at Lisseweghe near Bruges. On the right is a half-ruined stable, in front of which the Blessed Virgin kneels, adoring the Infant Saviour lying in the manger with the ox and ass at His side. He holds out His tiny arms towards her, smiling. Behind we see Joseph coming forward, hat and staff in hand, and on the left the three Wise Men, on foot, drawing near bearing their gifts; beyond them, in the background, their suite, mounted on horses and dromedaries, have halted. In the immediate front a hound, turning round, watches the approaching strangers. This panel, which had suffered by rubbing, has been further injured by cleaning and restoration.

The shutters of an important triptych, of which the centre is lost and the scene represented on it forgotten, were in the collection of Prince Lucien Bonaparte, and subsequently in that of William II., King of Holland. These shutters had been previously sawn in two in the thickness. Two of them represented Saints Stephen and Christopher, with scenes from their legends in the landscape background; at the sale in 1850, they were bought in at 4750 florins. The other two were purchased in 1851 by the Louvre for the sum of 11,728 francs = £469, 2s. On the dexter panel Saint John the Baptist is seen standing in the front of rising ground, clothed in a camel's skin, girt with a scarf. In the background is a river winding



From an old private photo]

[Copenhagen Museum

EPIPHANY PICTURE

round the base of a lofty hill, at the foot of which are represented the Baptism of Christ, and John pointing out Christ to two disciples. The hill is crowned by a palace, where the daughter of Herodias is dancing in the banqueting hall; in the courtyard Saint John is beheaded. The opposite shutter represents Saint Mary Magdalene carrying a pot of ointment. In the background she is wiping Our Lord's feet in the house of Simon, witnessing the raising of Lazarus, and kneeling at the feet of the risen Christ. Farther away is a lofty mountain with a cave in the side, above the entrance to which two angels are bearing the saint to Heaven. The foreground of both panels is covered with flowering plants. These are exquisite pictures, most delicately finished.

The National Gallery also contains the shutters of a triptych, the centre of which is lost. On the interior are figures of Saint John the Baptist and Saint Laurence standing on the upper step of the entrance to a portico. Through the window openings at the back, the eye rests on a well-wooded hilly landscape. On the reverse of one of these panels is an escutcheon bearing *gules*, two chevrons *argent* between three pairs of compasses; crest, on a helmet wreathed and mantled *gules* and *argent*, an arm embowed vested per pale *gules* and *argent*, in the hand, a pair of compasses. Around this escutcheon, and on the opposite panel, are painted four cranes with bright red crests. The figure of Saint Laurence is remarkably fine.

The Hospital of Saint John at Bruges possesses a small triptych, unfortunately much injured by cleaning and restoration, painted for Adrian Reyens, who entered the community in 1479, and died in 1490. In the centre the Virgin Mother kneels with clasped hands, looking upon her Son's body lying on a winding-sheet before her, the head supported by Saint John, who is tenderly removing the crown of thorns. To the left, a little farther from the front, is the Magdalene, wringing her hands in bitter grief. At a little distance behind her, Joseph of Arimathea and Nicodemus are busy preparing the sepulchre at the foot of some rocks within an enclosure. On the ground close by are a stoneware jug and a brass basin. On the interior of the right shutter the donor is kneeling with joined hands, protected by Saint Adrian, who stands behind him, clad in a suit of plate armour, with a mantle and cap; he holds the instruments of his martyrdom, a sword, in his right hand, and an anvil in his left. On the opposite panel stands Saint Barbara, bearing the model of a tower in her right hand. On the reverse are the bearded Saint Wilgefortis or Uncumber, holding a Calvary cross, and Saint Mary of Egypt, with her three loaves. On the frame are the initials A. R., and the date 1480. I have some doubt as to this work being by Memlinc. The tone is reddish, and the landscape wants the fine qualities which distinguish the pictures painted by him at this time. The pose of the Magdalene is also unusually theatrical.

An undated panel in the Doria Palace at Rome represents the same subject as the central picture in the triptych just described, but the figures, more skilfully arranged, are painted with far greater delicacy and feeling. The compassionate love with which Mary embraces her Son's body, and presses it to her bosom, is most expressively rendered. Saint John, with his right hand, supports the body of his Divine Master, and looks tenderly on the bereaved Mother committed to his care. The Magdalene, a little to the rear, is trying to dry her tears; beyond her, on the extreme left, kneels the donor, a grave and reverent-looking man, absorbed in prayer. Between the last two figures we get a view of the open sepulchre prepared in the side of a rock. On the mount to the right are the crosses with the two thieves, and a ladder against that from which the Saviour has been taken down. Beyond, a far-stretching landscape, the view of which, on the left, is shut out by a city enclosed by battlemented walls with square towers, and by a mountain, the slope of which is covered with trees.

A panel in the Royal Gallery at Berlin represents Our Lady supporting with her right hand the Child Jesus, who is seated, with a cushion under Him, on a carpet-covered parapet between two columns. He is trying, with His left hand, to grasp an apple which she offers Him. Behind them are a couple of windows looking out on a landscape with a wood, which a man on horseback, on the right, is about to enter; on the

left are cattle in a meadow enclosed by a palisade, on the road in front of which a man is advancing towards the middle. In the distance is seen the lofty keep of a castle towering high above the trees.

In the Kann Collection at Paris are two shutters of a triptych. On the dexter panel an aged widow lady, her hands joined in prayer, kneels beside her patroness Saint Anne, whose right hand rests on her shoulder. On the opposite panel a young man, doubtless her son, also kneeling, holds an open book, which he is reading attentively; he wears a dark robe trimmed with fur, and a tight-fitting under-dress, at the neck of which, as also through the openings in the slashed sleeves, his fine linen shirt is shown. His patron, Saint William of Maleval, stands behind him clad in steel armour, over which he wears the habit of the order he founded. He holds a lance and banner in his left hand. The portraits are dignified, and full of expression; Saint Anne is a pleasing figure, but the hermit saint is somewhat wanting in character. The landscape background is not as happy as usual, consisting of broken country with rocky, grass-grown, humpy hills, intersected by narrow valleys and winding roads, with trees scattered here and there. On the extreme right is a manor, with figures crossing the bridge over the moat, in which are swans; on the heights, which shut out the horizon, rises a lordly castle. The sky, and also in part the figures, have suffered badly at the hand of the restorer.

The Gallery at the Hague possesses a bust portrait

of a beardless young man, with a copious quantity of dark curly hair. Turned slightly towards the right, his hands—of which the upper part of the fingers only is seen—are joined in prayer, a proof that this is only half of a diptych. He wears over a close-fitting dress a fur-lined robe, both open in front, showing a fine plaited shirt. A jewelled cross hangs from his neck by a gold chain, and a couple of rings adorn the fourth finger of his left hand. The background is formed by a slightly undulating landscape, with trees on the left, and buildings in the distance on the right. This portrait bears the truthful impress of nature; the head is strongly modelled, and the somewhat hard face, full of life, painted with breadth of handling, prove this to be an early work.

Another early portrait is in the Berlin Gallery, the bust of a man about seventy years of age, turned to the left, his hand resting on a parapet. He is clad in a black cloth robe, trimmed with fur, and wears a black cap which partly covers his ear. In the background are meadows and trees; on the left, a castle with a crenelated bridge; a cavalier is watering his horse at the stream, which flows past it into a wide river.

In the Corsini Palace at Florence is a pleasing bust-portrait of a young man, the head turned slightly to the left; he wears a dark dress, with white linen at the neck, and rests his left hand on a parapet. He has curly hair, which, however, is kept off his

forehead by a cap. The background is formed by a well-wooded, hilly landscape with meadows, and a river, with a couple of swans, on the left; on the right, a winding road, with a man on a white horse.

The Gallery at Brussels contains an interesting bust-portrait of a man, said to be Nicolas Strozzi, turned slightly to the left, with his right hand resting on a parapet. He is clad in a fur-lined robe, and wears a cap over an abundance of curly hair, which completely covers his forehead. The landscape background is of less interest than usual.

Another bust-portrait in the Staedel Institute at Frankfort belongs to a later period, probably about 1485. It represents a man seen in three-quarters, nearly to the waist, his face turned slightly to the right, standing at a window opening, his hands resting on the sill. He wears a black dress edged with brown fur. He is closely shaven, and his hair, cut straight, extends just beyond the edge of his conical crimson cap; he has a ring on the fourth and another on the little finger of his left hand. Landscape background; to the right, rising ground with trees and buildings, with towers in the distance; on the left, more trees, amidst which are seen a cottage, and a man playing with a dog.



Brogi photo

[Uffizi Gallery, Florence]

PORTRAIT OF A MAN

CHAPTER IV

OTHER ATTRIBUTED WORKS

AMONG many other pictures attributed to Memlinc there are a certain number which it will be well to notice here.

The earliest of these is a small diptych, formerly in the possession of the Rev. J. Fuller Russell, now in the Condé Museum at Chantilly, ascribed to Memlinc by Dr. Waagen in 1857, and by Crowe and Cavalcaselle in 1872 to a pupil of that master, notwithstanding that it must have been painted about 1460. In 1867 I had the diptych in my care at Bruges, and took it to Saint John's Hospital, where I compared it carefully with the authentic works there preserved, and became convinced that it was the work of some other master, being less skilfully designed, and wanting the transparency and delicate finish which characterise Memlinc's works.* The late Sir W. Boxall, who was with me at the time, fully shared my opinion. No doubt this diptych was attributed to Memlinc on account of the striking resemblance of some of the groups to those in the Calvary pictures at Pesth and Lubeck; but this by itself is no proof of common authorship, as painters,

* See *Le Beffroi*, iii, 347. Bruges, 1870.

sculptors, and chroniclers in those days constantly borrowed from one another.

The earliest of the portraits, which I have not yet described, was formerly at Stafford House, and is now in the Condé Museum at Chantilly. It is the bust of a man of between thirty-five and forty years of age, painted on a plain green background, the face turned to the right, seen in three-quarters, his right hand resting on a parapet facing the full light. He wears a dark purplish-brown dress, open in front, with black velvet facings, laced at the neck, over a shirt of fine linen. His head-gear is a black cylindrical hat, with a turned-up brim. To a gold neck-chain is suspended the Golden Fleece, ensigned with the steel and flint, surrounded by flames. The heraldic emblems, with the motto "Nul ne si frotte" on the back of the panel, prove this to be the portrait of Anthony, natural son of Philip, Duke of Burgundy, and Jeanne de Presles, born in 1421, and elected knight of the order at the chapter held at the Hague in 1456. The picture must have been painted between that year and 1461. It is a masterly work, but I do not see sufficient grounds for its attribution to Memlinc.

Another portrait of a young man, formerly in the Felix collection at Leipzig, and now in the possession of Mr. G. F. Salting, has, as far as its date is concerned, better grounds for its ascription to Memlinc. It is a half-length figure of a good-looking young man, with hazel eyes, and an abundance of light

brown hair, turned to the left, his hands devoutly joined as he kneels before a bench on which a prayer-book lies open. He wears, over a light crimson close-fitting dress, a brown tunic laced across the chest, and with sleeves slashed at the shoulders, showing his white linen shirt. He wears rings on the thumb and third finger of his right hand, and a jewelled cross suspended to a gold neck-chain. This is no doubt the dexter panel of a diptych, the other leaf of which is lost.

The Blessed Virgin and Child, with a donor protected by Saint Anthony, in the Liechtenstein Gallery at Vienna, attributed to Memlinc by Wauters and Kämmerer, is the work of a contemporary. In no authentic painting by the master is the Infant Christ represented clothed. The date 1472, which this panel bears, has a suspicious appearance.

The most important by far of the works falsely attributed to Memlinc is the celebrated triptych of the Last Judgment at Danzig, which was completed in 1472. There is every reason for rejecting its attribution to him. The general character of the compositions, both on the interior and exterior, the types of the figures, and the style of the architecture, are not only unlike anything he ever drew, but the mere fact that the designing and execution of this work must have occupied its author at the very least, from ten to twelve years, is a sufficient proof that it cannot be by him.

On the interior alone there are more than one hundred and fifty figures, the greater number of which are evidently studies from life, most carefully and correctly drawn, with a wonderful variety of expression, and in every detail there is an astounding perfection of execution. In a register of the church at Danzig, of the year 1616, the picture is said to have been painted in Brabant by John and George van Eichen. George von Fürst, in his *Travels*,* mentions it as a work by James and George van Eichen, and says that it took them forty years to paint it. In 1807 the French carried it off. In the catalogue of the paintings exhibited at Paris, drawn up by Vivant Denon, it figures as a work by Albert van Ouwater. In 1815 it was recovered and brought back to Germany, and exhibited for a time at Berlin. In the catalogue drawn up by Schadow it was, owing to his having misunderstood a passage in Reinhold Curicken's description of Danzig, attributed to Michael Wohlgemuth. Hirt discovered so great an analogy between this picture and the Portinari triptych at Florence, that, in an article on the exhibition,† he assigned it without hesitation to Hugh van der Goes, the painter of that work. In 1818 Frederick Förster declared it to have been painted by the Van Eycks in 1367‡—that is, before John was born, and while

* *Curieuse Reisen durch Europa*, p. 22. Sorau, 1739.

† *Ueber die diesjährige Kunstausstellung auf der Akademie zu Berlin*. Berlin, 1815.

‡ F. FOERSTER. *Die Sängerefahrt*, pp. ii-vi. Berlin, 1818.

Hubert was still an infant. In 1821 Professor Büsching discovered what he took to be the monogram of the Van Eycks, and in an outburst of enthusiasm declared that there was no longer any doubt that the triptych was painted by them.* Johanna Schopenhauer, whose love of art had been inspired by this picture, and who had studied the paintings on the shutters of the Ghent altar-piece at Berlin, and the pictures in the Boisserée Collection, declared that she had no doubt that the triptych was by the Van Eycks, and anterior in date to the "Adoration of the Lamb." † Waagen having, as he says, seen it at Paris, side by side with the "Adoration of the Lamb," and compared the two works diligently, acquired the conviction that the Danzig picture was painted by John van Eyck, with the help of Hugh van der Goes, and that the date CCCLXVII. on the gravestone proved that John was still alive in 1467. ‡ In 1837 Kugler considered it to be by John van Eyck, or perhaps by a distinguished follower. § In 1841 Passavant assigned it to Albert van Ouwater ||; Professor Schulz combated this view, ¶ which, however,

* *Das Danziger Bild und sein Malerzeichen*, in *Kunstblatt*, 1821, No. 55, p. 218.

† J. H. SCHOPENHAUER. *Johann van Eyck und seine Nachfolger*, p. 97. Frankfurt am Main, 1822.

‡ G. F. WAAGEN. *Ueber Hubert und Johann van Eyck*, pp. 249 and 252. Breslau, 1822.

§ F. T. KUGLER. *Handbuch der Geschichte der Malerei*, p. 57. Berlin, 1837.

|| *Beiträge zur Kenntniss der altniederländischen Malerschulen* in *Kunstblatt*, xxii, 39. Stuttgart, 1841.

¶ *Ueber Allerthums Gegenstände der bildende Kunst in Danzig*. 1841.

Kugler adopted in 1842.* In 1843 Hotho, in a long dissertation, tried to prove it to be by Memlinc.† His opinion seems to have been pretty generally accepted, amongst others by Burckhardt in his revised edition of Kugler's Handbook. In 1859 L. van Ledebur wrote a pamphlet, in which he treats of the picture from every point of view; maintains the authorship of the Van Eycks, and considers the date CCCLXVII. to stand for 1367, and to be an allusion to the great mortality which reigned in the Low Countries during that year.‡ In 1860 Waagen, forgetting his conviction based on personal examination, adopted Hotho's view and declared the triptych to be not only the most important work by Memlinc that has come down to our time, but also one of the masterpieces of the whole school, being far richer and better composed than the picture of the same subject by Roger de la Pasture at Beaune, though that master's influence is still very perceptible.§ In the German edition he qualified this by adding that he recognised in the figures the influence of Dirk Bouts, whom he calls Stuerbout.|| In 1864 Ernst Foerster, who had carefully studied both this and the Beaune picture, declared both to be by Roger.¶ In 1866

* *Handbuch*, p. 746. Berlin, 1842.

† *Geschichte der Deutsche und Niederländische Malerei*, ii, 122-145. Berlin, 1843.

‡ *Einiges über das berühmte Altarbild: das Jüngste Gericht*. Berlin, 1859.

§ *Handbook of Painting*, i, 97-99. London, 1860.

|| *Handbuch der Geschichte der Malerei*, i, 118. Stuttgart, 1862.

¶ *Denkmale Deutscher Kunst*, IX, iii, 12. Leipzig, 1864.

Michiels maintained it to be the work of John van Eyck.* And Kämmerer quite recently declares that no one who is acquainted with Memlinc's authentic works, can possibly doubt that this picture is the work of his hand.†

I have given the account of these various attributions by distinguished connoisseurs in order to show how little reliance can be placed on the most decided opinions of experts, and the reserve with which they should be accepted in the absence of documentary evidence; and I can only again say that there is every reason for holding that the real author of this very fine work has not yet been discovered.

A triptych, representing the Deposition with Saint James and Saint Christopher, formerly belonging to the Rev. J. Heath of Liphook, and now to Herr Von Kaufmann of Berlin, is the work of a contemporary but less delicate painter, probably a Brabanter, who was also influenced by Roger de la Pasture and Dirk Bouts.

The Gallery at Vienna possesses a triptych which has for its central subject the Blessed Virgin and Child enthroned between an angel and a kneeling donor, with full-length figures of Saint John Baptist and Saint John the Evangelist on the interior, and of Adam and Eve on the exterior of the shutters. The Uffizi Gallery at Florence contains a panel with a very similar

* *Histoire de la Peinture Flamande*, ii, 173. Paris, 1866.

† *Memling*, p. 54. Leipzig, 1899.

Madonna between two angels, a replica of which is at Woerlitz, and another, still weaker, in the possession of the Duke of Westminster. In the three last, and in the central panel of the first, the figures are enclosed by architecture of a debased character with sculptured groups, figures of nude children and garlands, which show them to date at earliest from the end of the century. The figures of the Blessed Virgin and Child and the angels in these works, as also the donor and the two Saints John in the Vienna triptych, closely resemble Memlinc's pictures in Saint John's Hospital, but the execution is different, and I believe that all are the work of a pupil. The same remark applies to a panel in the Brussels Museum, representing archers shooting at Saint Sebastian, and to a triptych in the Louvre, on one of the shutters of which this composition is repeated.

An "Annunciation" in the collection of Prince Radziwill at Berlin is a very original composition of delicate execution, but so unlike Memlinc, that I am astonished that so many writers have followed Waagen's lead in attributing it to him.

The three large panels from the Benedictine Abbey of Santa Maria la Real at Najera, now in the Museum at Antwerp, are also attributed to Memlinc. I saw these at Paris when in the hands of Mr. Stein, and have examined them again quite recently. The figures of the angels have undoubtedly been inspired by



Brogi photo]

[Uffizi Gallery, Florence

THE BLESSED VIRGIN AND CHILD, WITH ANGELS

Memlinc's works—the four best are enlargements of those on the roof of the shrine of Saint Ursula—but they are weaker and more feminine in appearance. The figure of the Eternal is quite unlike Memlinc; moreover, in no authentic work of his do we find gold employed as a background.

A triptych found by Don José de Madrazo in a castle built by Charles V. near Aranjuez, now in the Prado Museum, is probably the work of a contemporary who has closely imitated the triptych painted by Memlinc for Brother John Floreins. The principal figures are indeed almost identical; others, as also the accessories, differ considerably; some, the angels adoring the Infant Jesus for instance, are very inferior. The colour too is poor, but the picture has suffered considerably from over-cleaning and restoration, and as I only saw it in a bad light I may possibly be mistaken.

No doubt the works of pupils and imitators will continue for a long time to be taken for those of the few masters who have been rescued from oblivion, and it requires a very practised eye to be able, in the absence of documentary evidence, to affirm that any picture is the work of the master to whom it is attributed. It is not so very long since that all such works were attributed to Dürer, Van Eyck, or Gossart; now, thanks to the patient researches of a few men, the number of masters on whom they can be fathered is much larger, but attributions made even recently

are often quite as ill-founded as those of a century ago. Within the last few weeks I have found positive proof that a picture formerly attributed to Memlinc, and more recently to Roger de la Pasture, was not executed until after 1500.

CHAPTER V

CHARACTERISTICS

TAKEN collectively, the works produced by the masters of the Early Netherlandish school compare favourably with those of other countries. Hubert van Eyck's masterpiece, "The Adoration of the Lamb," has never been surpassed. It strikes one by its grandeur and splendour, by the wonderful talent with which the different groups have been arranged and balanced, so that the more one examines the picture in detail, the more one is impressed with the feeling that it would be impossible to suggest the slightest improvement in the relative position of the different figures, or even of the accessories, which seem to have fallen quite naturally into the places they occupy. Though Memlinc never produced anything equal to this marvellous work, he certainly proved himself superior to all the other painters of the school. John van Eyck, it is true, surpassed him in technical execution, in the modelling of his figures, and the consummate skill with which he rendered the minutest details, but in the treatment of religious subjects there is a whole world between them. John van Eyck saw with his eyes, Memlinc with his soul. John studied, copied,

and reproduced with marvellous accuracy the models he had before him. Memlinc, doubtless, studied and copied, but he did more ; he meditated and reflected ; his whole soul went into his work, and he idealised and glorified, and, so to say, transfigured the models which he had before him. Instead of being constantly on the lookout for little peculiarities in the persons that chanced to fall in his way, by the reproduction of which he could prove his masterly powers, Memlinc picked out those which he found most lovable, most remarkable for their delicacy or nobility, and created types such as had never been seen before ; to these he gave life and reality. His pictures show, in the manner of their conception and idealisation, a real progress ; and many of the subjects he represented have never been so delicately and delightfully expressed by any other painter, with the exception, perhaps, of Fra Angelico. As compared with the other masters of the Netherlandish school, he is the most poetical and the most musical ; many of his pictures are perfect little gems.

Memlinc's figures of Our Lady, by their exquisite purity, tenderness, and mild, intellectual majesty, alone realise the character of the Virgin Mother as revealed to us in the Gospel ; indeed, I know no painter of any school who surpasses him, whether he represents her bending in loving adoration of the new-born Saviour, or as sitting in calm, dignified humility, supporting His tender limbs whilst He receives the homage of the Wise

Men, or, again, as enthroned in majesty surrounded by angels and saints. Roger de la Pasture's Madonnas are simply affectionate and maternal, whilst John van Eyck's are always worldly, and at times even repulsive, as in the Van der Pale altar-piece in the Museum of the Academy at Bruges. The Infant Christ, to whom John van Eyck generally imparted a disagreeable look of old age, and Roger a thin and ungraceful form, has in Memlinc's pictures a nobler and happier cast of countenance, with an intelligent forehead and fine eyes, inferior, however, even in the altar-piece of Saint John's Hospital and the triptych painted for Brother John Floreins, to the type conceived by Gerard David. John van Eyck's saints are mere reproductions of the model, who is seldom well chosen ; while Roger's, though varied in expression, are rarely noble, and often, when he sought to express excessive grief, unnatural, by their exaggerated action. Dirk Bouts' saints are rigid and deficient in expression ; Gerard David's, graceful and poetical, but often untrue to their character. Memlinc appears to have studied attentively, and meditated deeply, both the Gospels and the lives of the saints, for the expression of his personages is in all cases true to history. His figures of the austere Baptist, of the Evangelist, whether as a patron protecting a client, or as seated gazing on the Apocalyptic vision, of Saint Christopher looking up at his wondrous burden, of placid abbots and meditative hermits such as Saint Maur and Saint Giles, or of female saints such as Saint

Veronica and Saint Katherine, are typical figures, of exquisite beauty, which for a long time were copied by painters and miniaturists. His angels, again, so full of grace, and with such winning expression of features, whether gazing in tender love on the Divine Babe, or with joyous countenance making sweet melody with harp or organ, have seldom been surpassed. Adherence to truth and delicate sweetness of sentiment are indeed characteristic features of Memlinc's pictures, which are so full of harmony and tender, poetical feeling, that he may fairly be styled the musical painter of the school.

In aiming at perfect symmetry in some of his works (Donne triptych ; altar-piece of Saint John's Hospital, 1479 ; Moreel triptych, 1484) his figures are constrained. The grouping on the shutters of the last picture, and on that executed for James Floreins, has a certain stiffness inevitable owing to the number of persons that had to be portrayed in a very limited space. It would, however, be difficult to group figures more naturally than they are in by far the greater number of his pictures. Take for instance those in the triptych painted for Brother John Floreins (1479), the Du Celier diptych (c. 1475?), and the panels of the shrine of Saint Ursula, which it would be hardly possible to surpass in this respect. His narrative pictures (altar-piece of the Stationers, 1478, and of the Tanners, 1480) are also quite free from reproach on this score. To modern eyes these last may seem to

lack unity, but although at first sight there is an apparent want of order, they will be found on closer examination to present a moral harmony of the highest perfection. This is especially the case in the last-mentioned work, in which each little scene is so exquisitely finished that it forms a perfect picture in itself, whilst the whole may well be termed an impressive poem replete with harmony and grace. These two pictures stand quite by themselves; but in most of his works Memlinc has introduced incidents in the lives of the principal figures into the landscapes which almost invariably form the background of his pictures, and when the subject was only the portrait of a contemporary, he enlivened the landscape with figures and animals from every-day life. Doubtless, in his early days he had studied with observant eye the undulating country of his native land, watered by many a fair stream, the poetry of which he understood and interpreted admirably with his brush. He seems to the very end of his life to have retained his love of the open air, of lakes, and running streams; these he introduced wherever possible into his pictures, enlivening them with boats and swans. He was, as Sir Martin Conway has well remarked, "the first painter who drew the form of a river bank correctly" — a faculty doubtless acquired in early life. His landscape backgrounds are always subservient to the figures, never obtruding themselves to the detriment of the subject, as in many later paintings, the back-

grounds of which were supplied by landscape specialists such as Patenir and Bles.

Of the many landscapes painted by Memlinc, none are finer than those in the two earliest of his pictures that have come down to us: the Donne triptych and the Spinelli portrait, and that on the inner face of the dexter shutter of the altar-piece of Saint John's Hospital.

Memlinc, when he had to represent evil passions, was unsuccessful. The executioner who has just beheaded Saint John Baptist, the soldiers who are slaying Saint Ursula's companions, and their leader who is looking on, are passionless figures, and, as a consequence, these scenes, the latter especially, have an air of unreality. Evidently the representation of scenes of cruelty was repugnant to his feelings, and as far as possible he avoided them, but when it was necessary to include them in a picture he gave them as little prominence as possible. However, in his latest works, the Calvary pictures in Buda-Pesth, Vienna, and Lubeck, he seems to have striven to give greater expression to the soldiers, yet even in these the unrepentant thief is wanting in character.

In the figure of Herodias' daughter (in the altar-piece of the Hospital) Memlinc has succeeded in conveying the idea of a young but not maidenly figure, who, though pleased by the execution, is evidently sickened at the sight of the bleeding head. The compassionate sorrow of the bystanders is also well rendered, and

many of the accessory figures in his pictures, such as those in the retinue of the Magi and the Shepherds, are admirable and true to life, and far better chosen types than those in the pictures of Hugh van der Goes.

As a portrait painter Memlinc was fairly successful, but he never gave his sitters the individual naturalism which we find in John van Eyck's portraits—these are all quite different from each other; whereas Memlinc's, generally speaking, seem to bear in their faces the impress of his own peaceful cast of mind: the Spinelli and Strozzi portraits, and that in the Corsini Palace at Florence, less so than others. Again, while Van Eyck constantly varied the attitude of his sitters so as to give more individuality to his pictures, Memlinc almost invariably represented them as busts, the face seen in three-quarters, with one hand (rarely with both) resting on a balcony between two marble columns, with a landscape background. When his figures are represented with joined hands, the panel is one leaf of a diptych or the shutter of a triptych; it is amongst these that his best portraits are to be found. They are so numerous that it is difficult to select typical examples, but I think those of Sir John Donne, William Moreel, Martin van Nieuwenhove, and Brothers John Floreins, Anthony Seghers, and James De Kueninc are specially noteworthy. The faces of the women in Memlinc's pictures are generally pleasing and homely, but if carefully examined will be found to have individual traits: these are even more marked

in the figures of his boys and girls, whom he seems to have studied with loving care.

It may be as well to say a word or two here as to the supposed portraits of Memlinc painted by himself. In the first half of the seventeenth century the figure of Saint John Baptist on the shutter of the triptych painted for brother John Floreins was supposed to be the likeness of the artist; an etching of it by James van Oost the elder bears this inscription: *Effigies Joannis Hemmelinck qui se depinxit in hospitali Sancti Joannis Brugis.** In 1753 Descamps described a man with a stubbly beard and an orange cap looking in at a window, in the central panel of the same picture, as the painter in the dress of a sick inmate of the Hospital. This statement has been reproduced in the successive editions of the Official Notice of the Hospital pictures, and in many books, and has been repeatedly engraved. Next, Passavant, in 1833, found in the possession of Mr. Aders a portrait which he says "should be the portrait of Memling himself as he appeared in the Hospital. Painted quite in the style of Memling, it is, I doubt not, from his hand." He further remarks that the wounded arm and the date, 1462, determine when Memlinc was in the Hospital. This portrait, now in the National Gallery (No. 943), is by Dirk Bouts; the wounded arm is imaginary, and the picture is fifteen years anterior to the battle of Nancy, where the older story stated

* Reproduced in *Le Beffroi*, iv, 45. Bruges, 1872.

Memlinc to have been wounded. In 1887, Conway, speaking of the head etched by Van Oost, says: "The character of Memlinc is so plainly visible in his work, and is so totally different from the character of this meagre, hairy enthusiast, that the attribution cannot be accepted." But, he says, on the left wing of the Donne triptych Memlinc "has introduced into the background what must be a portrait of himself in his working attire." *Must be!* Why? Because an anonymous Italian writer of the sixteenth century, describing a no longer extant picture, *supposed to be* a portrait of Memlinc by himself, says that it depicts a "man rather stout than otherwise, and of a ruddy complexion." Such, says Conway, "is the build and appearance of the workman in this wing. He seems, moreover, to be thirty-two or thirty-three years of age, which is about what he ought to have been at the time in question." J. Du Jardin, in his volume on Memlinc printed in 1897, gives the portrait of a man in the Staedel Institute at Frankfort as that of Memlinc. It would be easy to mention other heads quite as likely to be his portrait. The fact is that, like many of his contemporaries, he was fond of introducing figures looking in at windows or from behind a pillar.

I have mentioned Memlinc's fondness for enlivening his landscapes by the introduction of persons and animals. In drawing many of these he succeeded admirably; his dogs are as true to life as possible—for instance, the hound in the foreground of the

Tanners' altar-piece, and that looking up at Saint Ursula in the last scene on her shrine, and the dogs in the Vienna and Lubeck Passion pictures. His horses, however, vary considerably; some few being well drawn, others, however, are very wooden; and yet it is just these that have been picked out by Van Keverberg as a proof that Memlinc must have visited Italy and studied the antique horses in Venice,—an absurd statement adopted by the author of the Official Notice of the Hospital pictures, and repeated by Michiels and other popular writers. Memlinc's lambs, boldly foreshortened, are often out of drawing and proportion. His camels and monkeys are, on the other hand, life-like, doubtless careful studies of animals in the Duke's collection.

The buildings in Memlinc's pictures are, with the exception of the views of Köln on the shrine, imaginary, but founded on Rhenish Romanesque and late fifteenth-century Flemish architecture.

As to technique, Memlinc, influenced doubtless by his early Rhenish training, seems to have commenced his works in light *tempera*, and to have completed them in oil. He accented the principal lines, and graduated the remainder with infinite delicacy. His colour, as a rule, is so thin that the original design may be traced beneath it—as, for instance, in the portrait of Spinelli, the Sibyl Sambetha, and some of the panels of the shrine of Saint Ursula. He made use of a restrained palette, avoiding multiplicity of colours, but by skilful

juxtaposition of tints he managed to produce the most charming and harmonious effects. The Tanners' altar-piece in the Munich Gallery is a fine example of the admirable manner in which he contrasted bright, clear colours, and managed, by untiring labour and marvellous patience, to give roundness of form to his figures without having recourse to any strong contrasts of light and shade.

Among his earliest works the Donne triptych may be cited as an instance of clever treatment of colour ; on the right the dark figures stand out well on the sun-lit landscape, while on the left the lighter coloured figures in the front, and the bright meadow in the half distance are intensified by the dark trees in the background. To relieve such backgrounds he frequently introduced a gaily-dressed cavalier on a white horse in close proximity. His use of little bits of bright colour, and especially of white, is very clever ; instances occur in almost all his pictures.

The triptych painted for Brother John Floreins, the diptych of Martin van Nieuwenhove, and the panels on the sides of the shrine of Saint Ursula are the finest examples of his talent for colour, the diptych showing also how cleverly he could manage light so as to impart the appearance of space to an interior ; whilst his skill in reproducing reflections of objects may be seen in the convex mirror behind Our Lady, and in the polished steel armour of the soldiers around Saint Ursula.

Memlinc was a real artist, with far more sentiment than John van Eyck. Whilst the works of that great master of technique excite our wonder and compel our admiration, the marvellous reproduction of the minutest details, despite, or rather by reason of its perfection, ends by wearying, whilst the more Memlinc's works are studied, the more beauties will be found in them. Here nothing is obtruded, nothing introduced to show how well he could paint it, but on the other hand, nothing scamped, nothing omitted to give dignity and grace to his principal figures. On these he bestowed his chief care; their clothing and ornaments were in his eyes mere accessories, to be treated so as to enhance the dignity and appearance of his figures, and not to draw attention away from them.

John van Eyck and Memlinc were both colourists, both bestowing the same care on their work, both aiming at perfection; but in reality there was a whole world between them. Van Eyck, even when painting religious subjects, only awakes earthly ideas, whilst Memlinc, even when painting earthly scenes, kindles in us thoughts of heavenly things. It is easy to see by his paintings that he was indeed a man humble and pure of heart, who, when the arts were beginning to abdicate their position as handmaids of the Church in order to minister to the pleasures of men, preserved his love for Christian tradition, and in earnest simplicity painted what he believed and venerated as he con-

ceived and saw it in his meditations. There is no affectation, no seeking after novelties, no mixture of pagan ideas in his works; he was entirely unaffected by the movement which was already making progress among the Flemings, thanks to the evil influence of the Burgundian court. One may feel certain that he lived quietly and happily with his wife and children, ignoring the brutal scenes that were enacted around, and paying little attention either to what was said or done in the world outside. He founded no school, but nevertheless he exerted a considerable influence, not only on his contemporaries, but also on the artists who settled in Bruges during the sixteenth century, and it was no doubt due to this, that, whilst the old school died out entirely in other towns, its traditions were still followed in Bruges until the seventeenth.

CATALOGUE OF THE WORKS OF
HANS MEMLINC
AND OF CERTAIN WORKS ATTRIBUTED TO HIM
ARRANGED ACCORDING TO THE LOCALITIES
WHERE THEY NOW ARE

NOTE

THE measurements of the pictures are given in English feet and inches. The height always precedes the width. All the pictures are painted on oak panels.

Where numbers are given thus [No. 6], they are the numbers of the Catalogue of the Collection. These cannot, however, be guaranteed, as alterations are occasionally made in the arrangement of the pictures.

CATALOGUE OF WORKS

AUSTRIA-HUNGARY

BUDA-PESTH, HUNGARIAN NATIONAL GALLERY.

CALVARY. [No. 124.] 1 ft. 11 in. × 2 ft.

Centre of a triptych, the shutters of which are at Vienna.

Formerly in the Esterhazy Collection.

Described, p. 52.

VIENNA, IMPERIAL MUSEUM.

THE BEARING OF THE CROSS. [No. 1009.] 1 ft. 11 in. × 11 in.

Dexter shutter of a triptych, the central panel of which is at Buda-Pesth.

THE RESURRECTION. [No. 1009.] 1 ft. 11 in. × 11 in.

Sinister shutter of a triptych, the central panel of which is at Buda-Pesth.

In 1770 these two panels were in the Imperial Treasury; thence they were removed to the Gallery, and in 1883 transferred to the Museum.

Described, pp. 52, 53.

TRIPTYCH. [Nos. 1006-8.] Centre, 2 ft. 3 in. × 1 ft. 7 in.; shutters, 2 ft. 3 in. × 8 in.

Our Lady and Child; an angel and the donor; Saints John the Baptist and John the Evangelist, landscape background; Adam and Eve.

Noticed, p. 75.

LIECHTENSTEIN GALLERY.

THE BLESSED VIRGIN AND CHILD, SAINT ANTHONY AND
THE DONOR. 3 ft. 1 in. \times 1 ft. 10 in.

Noticed, p. 71.

BELGIUM

ANTWERP, MUSEUM (VAN ERTBORN COLLECTION).

PORTRAIT. [No. 5.] 11 in. \times 8 in.

Nicolas di Forzore Spinelli of Arezzo, engraver of seals and medals.

Purchased by M. F. van Ertborn at the sale of Baron Dominique Vivant Denon's Collection.

Described, p. 13.

CHRIST AND SIXTEEN ANGELS. Centre, 5 ft. 8 in. \times 7 ft.;
wings, 5 ft. 8 in. \times 7 ft. 8 in.

Noticed, p. 76.

BRUGES, ACADEMY.

TRIPTYCH. [Nos. 4 to 6.] Centre, 4 ft. \times 5 ft. 1 in.; shutters,
4 ft. \times 2 ft. 3 in.

Saints Christopher, Maur, and Giles, with the donors, W. Moreel and B. van Vlaenderberch, his wife and their children, protected by Saints William and Barbara. Original frame, bearing the date of its completion, 1484.

This triptych originally adorned the altar of Saints Maur and Giles in the chantry chapel founded by Moreel in the Church of Saint James. The figures on the exterior [Nos. 7 and 8] were added before 1504, when the endowment of the foundation was completed, and the altar-piece placed. Removed thence when the church was occupied by the Calvinists, it was transported to the Hospice of Saint Julian, and, later on, placed over the altar of its chapel; when that altar was reconstructed, the triptych was removed to the warden's

room. The French seized it, 23rd August 1794, and carried it off to Paris. Recovered in 1815, and deposited in the Academy.

For a full account of the Moreel family, and of the pictures executed for them by Memlinc, see *Le Beffroi*, vol. ii, pp. 179-196. Bruges, 1865. (London, Dulau.)

Described, pp. 42-44.

HOSPITAL OF SAINT JOHN.

TRIPTYCH. Centre, 1 ft. 4 in. \times 1 ft. 11 in.; shutters, 1 ft. 4 in. \times 10 in.

The Adoration of the Magi, with the donor, Brother John Floreins; the Nativity and Presentation in the Temple; Saints John Baptist and Veronica. Original frame bearing the date of its completion, 1479.

Described, pp. 32-35.

TRIPTYCH. Centre, 5 ft. 8 in. \times 5 ft. 8 in.; shutters, 5 ft. 8 in. \times 2 ft. 7 in.

Our Lady and Child, Saints John the Baptist, John the Evangelist, Katherine and Barbara, with scenes from the legends of the two Saints John. On the exterior, kneeling figures of Brothers Anthony Seghers, James De Kueninc, and Sisters Agnes Casembrood and Clare van Hulsen, protected by their patron saints. Original frame, bearing the date of its completion, 1479.

Described, pp. 36-40.

PORTRAIT. 1 ft. 2 in. \times 11 in.

Mary, daughter of William Moreel and Barbara van Vlaenderberch. Original frame, bearing the date of its execution, 1480. Generally known as the Persian Sibyl, Sambetha, and thus named on a cartouche in the upper dexter corner of the panel, which, as also the scroll at the foot, appear to be later additions. During two centuries it adorned the warden's room of the Hospice of Saint Julian. In 1815 it was transferred to the Hospital.

Described, pp. 41, 42.

DIPTYCH.

Our Lady and Child, with the donor, Martin van Nieuwenhove. Original frame, bearing the date of its completion, 1487.

Formerly in the warden's room of the Hospice of Saint Julian. Carried off to Paris by the French in August 1794; recovered in 1815, and deposited in the Hospital.

Described, pp. 44-46.

SHRINE OF SAINT URSULA. An oblong gabled casket adorned with fourteen miniatures. The dimensions of the shrine are: height, 2 ft. 10 in.; length, 3 ft.; and breadth, 1 ft. 1 in.; of the paintings at the ends, 1 ft. 6 in. \times 7 in.; of those at the sides, 1 ft. 2 in. \times 10 in. Diameter of the two medallions in the centre of the roof slopes, 7 in.; of the other four, $4\frac{1}{2}$ in.

At the ends, Our Lady and Child and two of the sisters of the Hospital; and Saint Ursula with ten of her companions. Sides: six scenes from her legend. Roof slopes: the Coronation of Our Lady, Saint Ursula and her companions, and four musical angels. Completed in 1489.

Described, pp. 46-51.

TRIPTYCH. Centre, 1 ft. 5 in. \times 1 ft. $2\frac{1}{2}$ in.; shutters, 1 ft. 5 in. \times $5\frac{1}{2}$ in.

The dead Christ mourned by His Mother, Saint John, and Saint Mary Magdalene; in the background, the Entombment. Saint Adrian with the donor, Brother Adrian Reyns; Saints Barbara, Wilgefortis, and Mary of Egypt. Original frame, bearing the date, 1480.

Described, p. 64.

BRUSSELS, ROYAL MUSEUM.

PORTRAIT. [No. 32.] 1 ft. 3 in. \times 10 in.

William Moreel, merchant grocer, banker, and burgo-master of Bruges; *c.* 1480.

PORTRAIT. [No. 33.] 1 ft. 3 in. \times 10 $\frac{1}{2}$ in.

Barbara van Vlaenderberch, wife of W. Moreel; c. 1480.

Shutters of a triptych of which the centre is lost. On the exterior are escucheons charged with their arms.

Purchased in 1861, at Louvain, at the sale of M. D. van den Schrieck's collection [Nos. 49 and 50] *for the sum of 4950 francs = £198.*

Described, pp. 40, 41.

PORTRAIT. A Man, said to be Nicolas Strozzi. [No. 34.]
1 ft. 1 in. \times 10 in.

Purchased in 1856, at Bruges, at the sale of M. Steyaert's Collection, for the sum of 1495 francs = £59, 16s.

Described, p. 68.

SAINT SEBASTIAN. [No. 3 E.] 2 ft. 1 $\frac{1}{2}$ in. \times 2 ft. 2 $\frac{1}{2}$ in.

Noticed, p. 76.

BRITISH ISLES

CHATSWORTH, DUKE OF DEVONSHIRE'S COLLECTION.

TRIPTYCH. Centre, 2 ft. 4 in. \times 2 ft. 3 in.; shutters, 2 ft. 4 in. \times 1 ft.

Our Lady and Child, two angels, Saints Katherine and Barbara, with the donors, Sir John Donne and Elisabeth Hastings, his wife, and their daughter; Saints John the Baptist, John the Evangelist, Christopher, and Anthony;
c. 1468.

Described, pp. 13-17.

LONDON, NATIONAL GALLERY.

THE BLESSED VIRGIN AND CHILD, SAINT GEORGE, AND THE DONOR. [No. 686.] 1 ft. 9 in. \times 1 ft. 3 in.

Purchased in 1862, at Köln, at the sale of Mr. J. P. Weyer's Collection [No. 234] *for the sum of 4600 thalers = £690. It was formerly in the Gierling Collection, whence it passed into the hands of the dealer M. Fontaine, who sold it to Mr. Weyer for 450 thalers = £67, 10s.*

Described, pp. 59, 60.

SAINTS JOHN THE BAPTIST AND LAURENCE. [No. 747.]

1 ft. 10 in. \times 7 in.

Shutters of a triptych, of which the centre is lost.

On the exterior are painted some storks or cranes with bright red crests, and an armorial escutcheon.

Purchased in 1865 from M. San of Paris.

Described, p. 63.

MR. G. F. BODLEY, A.R.A.

OUR LADY AND CHILD, TWO ANGELS, SAINTS KATHERINE
AND BARBARA, AND THE DONOR. 2 ft. 3 in. \times 2 ft. 5 in.

*Purchased on the Continent by Sir Joshua Reynolds, who gave it to Mrs. Davenport; purchased from a descendant of that lady by Mr. Bodley.**

Described, pp. 60, 61.

DUKE OF WESTMINSTER.

THE BLESSED VIRGIN AND CHILD, AND TWO ANGELS.

Noticed, p. 76.

G. F. SALTING, Esq.

PORTRAIT. A young man, formerly in the Felix Collection at Leipzig.

Described, pp. 70, 71.

DENMARK

COPENHAGEN.

THE ADORATION OF THE MAGI.

Described, pp. 61, 62.

* This picture has been acquired by Messrs. P. & D. Colnaghi while these pages were passing through the press.

FRANCE

CHANTILLY, CONDÉ MUSEUM.

PORTRAIT. Anthony, natural son of Philip, Duke of Burgundy, and Jeanne de Presles.

Described, p. 70.

DIPTYCH, CALVARY. 1 ft. 2 in. \times 9 in.

Joan, Duchess of Bourbon, protected by Saint John Baptist, adoring the Infant Jesus in His Mother's arms.

Noticed, p. 69.

PARIS, THE LOUVRE.

DIPTYCH. [No. 2027.] 10 in. \times 6 in.

The Blessed Virgin and Child, in a landscape, surrounded by Saints Katherine, Barbara, Agnes, Cecilia, Margaret, and Lucy. Saint John the Baptist with the donor, John Du Celier, merchant grocer of Bruges; in the landscape background, Saint George overcoming the dragon, and Saint John gazing on the Apocalyptic vision.

The dexter leaf bequeathed in 1881 by Mr. Gatteau; the other, formerly in the Collections of Mr. Herz, of Mr. Heath of Milland, and of Madame André, who presented it in 1895.

Described, pp. 18-20.

THE BLESSED VIRGIN AND CHILD, Saints James the Great and Dominic with the donors, James Floreins, merchant grocer of Bruges, his wife and family, in a church; c. 1490. [No. 2026.] 4 ft. 4 in. \times 5 ft. 2 in.

Brought from Spain in 1809 by General d' Armagnac; subsequently in the Collection of Count Duchâtel. Presented by his widow in 1878.

Described, pp. 50-52.

SAINT JOHN THE BAPTIST, in a landscape, with scenes from his legend. [No. 288.] 1 ft. 7 in. × 5 in.

SAINT MARY MAGDALENE, in a landscape, with scenes from her legend. [No. 289.] 1 ft. 7 in. × 5 in.

Two shutters of a triptych.

Formerly in the collection of Prince Lucien Bonaparte, later in that of William II., King of Holland. Purchased in 1851 from the Baron de Fagel for the sum of 11,728 francs = £469, 2s.

Described, pp. 62, 63.

TRIPTYCH. The Resurrection, Ascension, and S. Sebastian. [No. 699.] Centre, 2 ft. × 1 ft. 4 in.; shutters, 2 ft. × 8 in.

Bought at the Vallardi sale in 1860 for 13,500 frs. = £540.

PARIS, M. KANN.

SAINT ANNE AND SAINT WILLIAM, with kneeling figures of a widow lady and her son in a landscape. 2 ft. 8 in. × 1 ft.

Shutters of a triptych, the centre of which is lost.

Formerly in the Collection of the poet Samuel Rogers; sold May 1850 to Mr. Vernon Smith.

Described, pp. 66, 67.

GERMANY

BERLIN, ROYAL MUSEUM.

PORTRAIT. [No. 529C.] 1 ft. 1 in. × 11 in.

An old man; bust; landscape background.

Described, p. 67.

OUR LADY AND CHILD. [No. 528B.] 1 ft. 5 in. × 1 ft.

Landscape background.

Acquired in 1850.

Described, pp. 65, 66.

BERLIN, PRINCE RADZIWILL.

THE ANNUNCIATION.

Noticed, p. 76.

BERLIN, HERR VON KAUFMANN.

TRIPTYCH. The Deposition, Saints James and Christopher.

Formerly in the Collection of the Rev. J. Heath of Milland, Liphook.

Noticed, p. 75.

DANZIG, CHURCH OF SAINT MARY.

TRIPTYCH. The Last Judgment, the Blessed Virgin and Child, Saint Michael and the Donors.

Noticed, pp. 71-75.

FRANKFORT, STAEDEL INSTITUTE.

PORTRAIT. [No. 107.] 1 ft. 4 in. × 1 ft.

A man ; bust ; landscape background.

Purchased in 1850, at the Hague, at the sale of the Collection of William II., King of Holland [No. 18].

Described, p. 68.

HERRMANNSTADT, GYMNASIUM.

PORTRAIT OF A MAN AND HIS SON. 1 ft. 5 in. × 1 ft. 1 in.

PORTRAIT OF HIS WIFE. 1 ft. 5 in. × 1 ft. 1 in.

Shutters of a triptych, the centre of which is lost.

LUBECK, CATHEDRAL.

POLYPTYCH. Centre, 6 ft. 10 in. \times 4 ft. 8 in.; shutters,
6 ft. 10 in. \times 2 ft. 6 in.

The Passion of Our Lord; Saints John the Baptist, Jerome,
Blaise, Giles, and the Annunciation, with the Donor, Henry
Greverade; 1491.

Described, pp. 54-58.

MUNICH, ROYAL GALLERY.

ALTAR-PIECE OF THE GUILD OF TANNERS OF BRUGES,
1480. 2 ft. 8 in. \times 6 ft.

Christ, the Light of the World; a series of scenes in which
His coming, power, and glory have been revealed.

*Sold before 1780 to Mr. Cock, a picture-dealer at Antwerp,
for the sum of £20; from whom it was purchased by Mr. A.
L. van den Bogaerde. At the sale of his Collection in 1799 it
passed into the hands of Mr. Goddyn, who sold it in 1804.
Later on it was in the possession of M. Brion of Brussels,
and in 1813 was sold by him to the brothers Boisseree, whose
Collection was acquired by the Gallery.*

Described, pp. 23-32.

SAINT JOHN BAPTIST.

Described, pp. 17, 18.

WOERLITZ.

OUR LADY AND CHILD, WITH TWO ANGELS.

Noticed, p. 76.

ITALY

BERGAMO, CARRARA ACADEMY.

PORTRAIT. 1 ft. 3 in. \times 1 ft.

A young man; landscape background.

Not seen.

FLORENCE, CORSINI PALACE.

PORTRAIT. 1 ft. 1 in. × 10 in.

A man ; landscape background.

Described, p. 68.

FLORENCE, UFFIZI GALLERY.

SAINT BENEDICT. [No. 778.] 1 ft. 5 in. × 1 ft.

Not seen.

PORTRAIT. [No. 769.] 1 ft. 5 in. × 1 ft.

A man, half-length ; landscape background. Dated 1487.

Not seen.

OUR LADY AND CHILD, WITH TWO ANGELS ; landscape background. [No. 703.] 3 ft. 2 in. × 1 ft. 5 in.

Noticed, p. 75.

ROME, DORIA PALACE.

THE DEAD CHRIST mourned by His Mother, Saint John, Saint Mary Magdalene, and the Donor. 2 ft. 3 in. × 1 ft. 9 in.

Described, p. 65.

TURIN, ROYAL MUSEUM.

ALTAR-PIECE of the chapel of Saint John the Evangelist (Stationers' Guild) in the Church of Saint Bartholomew, at Bruges. [No. 358.]

The Passion of Christ, with the Donors, William Vrelant and Mary his wife.

Presented to the Guild in 1478 ; sold by them in 1624. Later on it was presented to the convent of Preaching Friars at Bosco, near Alessandria.

Described, pp. 20-23.

VENICE, ACADEMY.

PORTRAIT. 11 in. x 10 in.

A man ; landscape background.

Not seen.

NETHERLANDS

THE HAGUE.

PORTRAIT. A young man.

Described, p. 67.

SPAIN

MADRID. PRADO GALLERY.

TRIPTYCH. The Adoration of the Magi. [No. 1424.]

Height, 3 ft. 2 in.

Noticed, p. 77.

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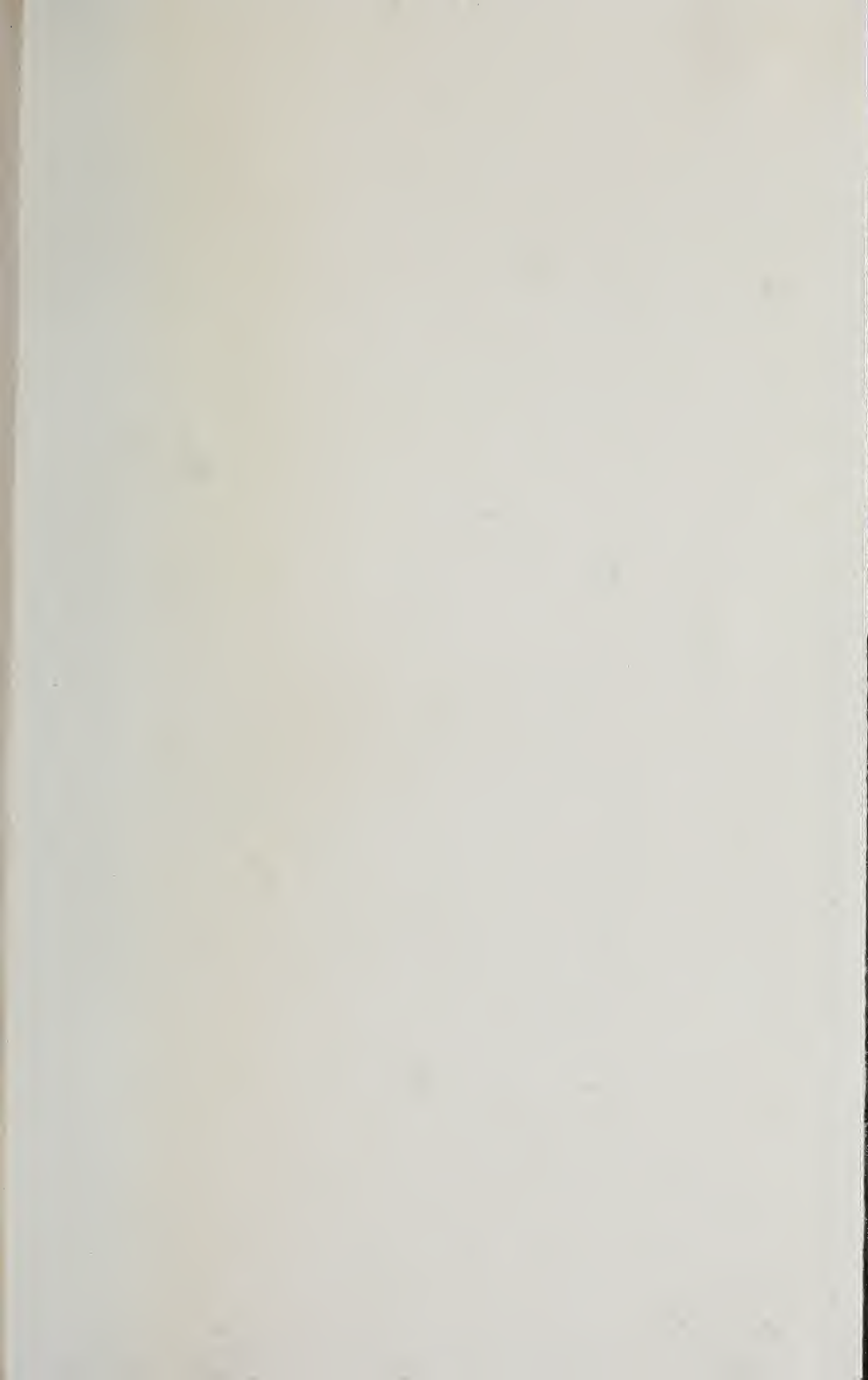
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